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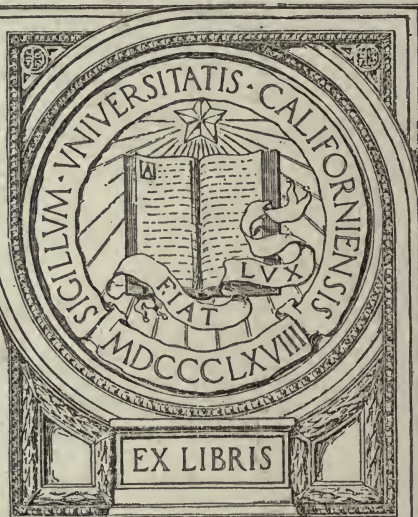


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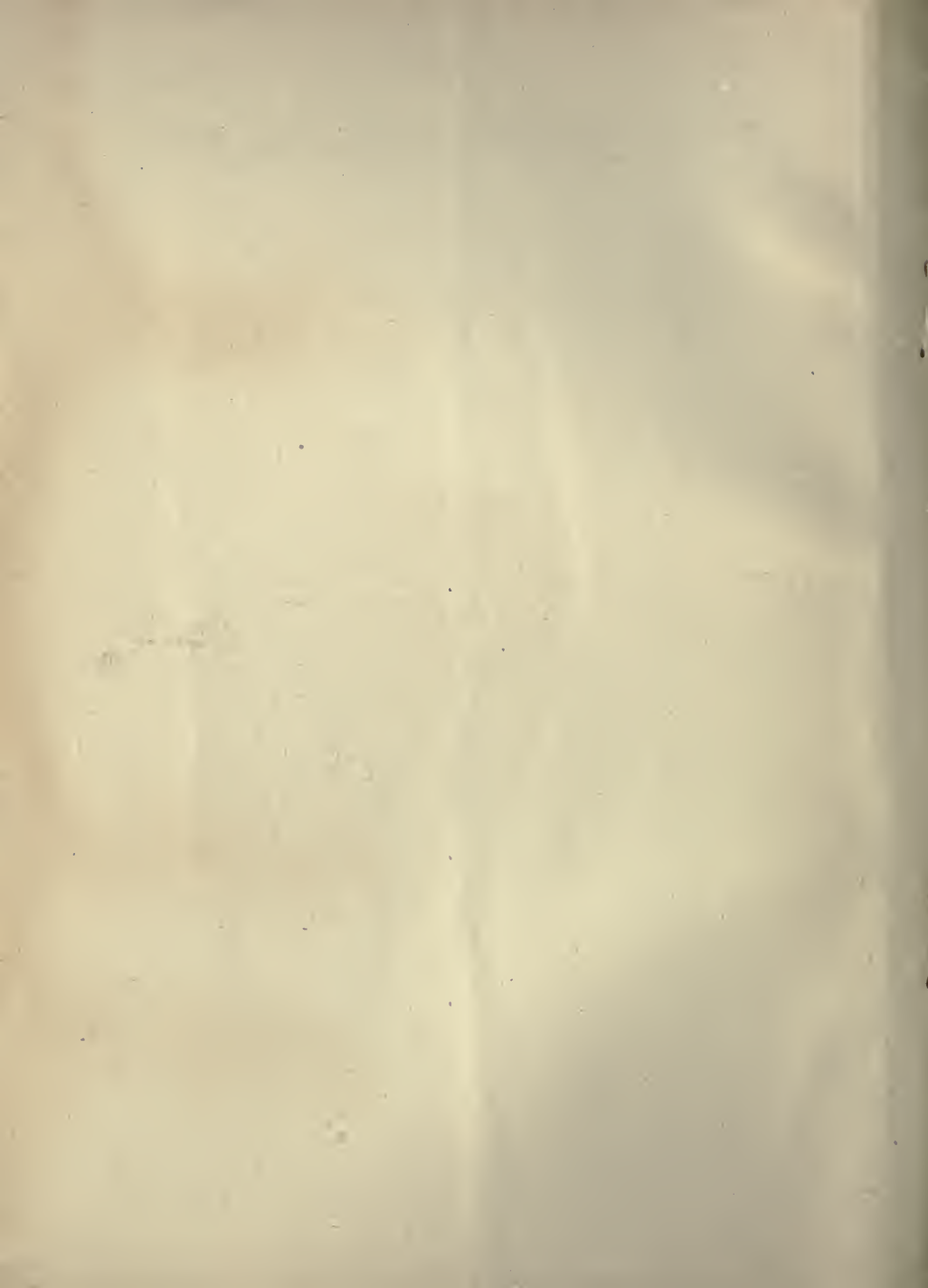
Hannah N Harland



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CATALOGUE OF THE

KING CONSERVATORY OF MUSIC

For the year . .

..... ending



December 31st,

..... 1896

[INCORPORATED JULY, 1894.]

UNDER THE ENTIRE MANAGEMENT AND
MUSICAL DIRECTION OF

F. LOUI KING, A. M., B. M.

And to whom all communications should be addressed.

... SAN JOSE ...

Santa Clara County, California.

SAN JOSE, CALIF.
ELEY & HASKELL, PRINTERS
1896.

CONSERVATORY COLOUR

"CARDINAL."

CLASS OF 1896 COLOUR

"YELLOW."

MOTTO OF THE CONSERVATORY

"Tout bien ou rien."



Music, miraculous rhetoric; that speakest sense
Without a tongue, excelling eloquence.
With what ease might thy errors be excused,
Wert thou as truly loved as thou art abused.

—Isaac Walton.



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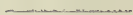
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King Conservatory of Music.

261 NORTH SECOND STREET,

SAN JOSE, CAL.

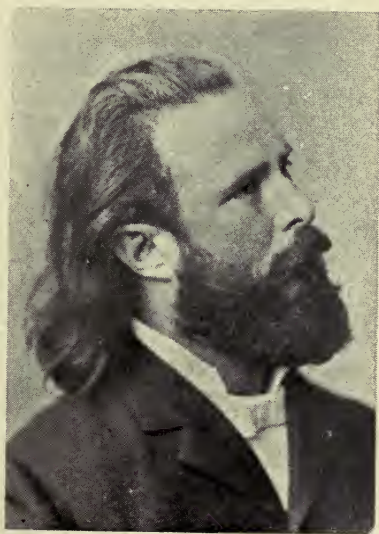


All grades of musical students from the beginner to the most advanced received, and a thorough systematic course given in all the different branches of Music—Theoretical, Instrumental and Vocal.

Complete in faculty and appurtenances.

Located in Santa Clara Valley and at San Jose, the Garden City of California, renowned for its climate, beauty and productiveness.





F. LOUI KING, A. M., B. M.



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BOARD OF REFERENCE

DR. DAVID STARR JORDAN, President Leland Stanford, Jr., University.
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REV. J. B. WAKEFIELD, D. D., Rec. Trinity Episcopal Church, San Jose.
HON. BERNARD D. MURPHY, Pres. Com. Savings Bank, San Jose.
HON. A. W. CRANDALL, San Francisco.
T. ELLARD BEANS, Esq., President Bank of San Jose, San Jose.
REV. J. W. DINSMORE, D. D., First Presbyterian Church, San Jose.
JOHN F. BURNS, M. D., San Jose, Cal.
WALTER S. TRORNE, M. D., San Francisco.
PEDRO M. LUSSON, M. D., San Jose.
R. E. PIERCE, M. D., San Jose.
WM. SIMPSON, M. D., San Jose.
DR. FRANK K. LEDYARD, San Jose.
EDWARD McLAUGHLIN, Esq., Manager Safe Deposit Bank, San Jose.
H. WARD WRIGHT Esq., President Union Savings Bank, San Jose.
GEO. W. RYDER, Esq., San Jose.
SIEVERT H. SHELLEY, Esq., Berryessa, Cal.
FRANCIS C. PRATT, Esq., San Jose.
JOHN REYNOLDS, Esq., Judge Superior Court, San Jose.
S. F. LIEB, Esq., Attorney-at-Law, San Jose.
JOHN E. RICHARDS, Esq., Attorney-at-Law, San Jose.
ELLIOT REED, Esq., Manager Wells, Fargo & Co., and many others.



Learn thine own strength; and if some secret sense
Of power untried prevades the low estate,
Bend the soul's purest, best intelligence
To seek the mastery of time and fate.
Courage and deathless hope and toil intense
Are the crown jewels of the truly great.

—Mrs. Frances Mace.

7

BOARD OF TRUSTEES.

EDWARD E. COTHRAN, ESQ., San Jose, Cal.
PRESIDENT.

JOHN J. SONTHEIMER., ESQ., San Jose, Cal.
VICE PRESIDENT.

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LUENA KING, San Jose, Cal.

F. LOUI KING, San Jose, Cal.

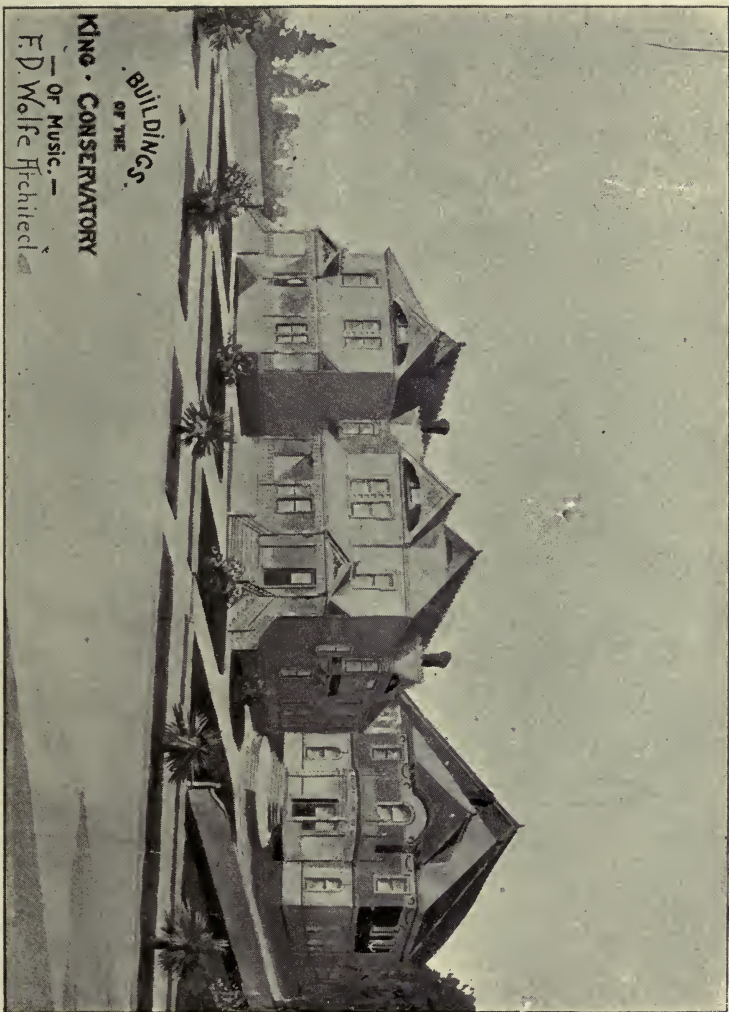
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Berlin d. 16/11. 9.

Sehr
Ehrer Herr King

Mit vielem Vergnügen be-
zeuge ich Ihnen, dass ich
seiner Zeit in Miss Evadne M.
Hunkins eine Schülerin von
Ihren zugesandt bekam, die
sowohl in technisches wie auch
in musikalischer Hinsicht vor-
trefflich vorgebildet war und
Ihre Unterrichtsmethode ein sehr
ehrendes Zeugnis ausstellte.

Hochachtungsvoll
Moritz Moszkowski.



BUILDINGS
OF THE
KING · CONSERVATORY
OF MUSIC. —
F. D. Wolfe Architect

Copyright
1900

[*Translation of Moritz Moszkowski's letter.*]

Berlin, Nov. 16, 1895.

Honored Mr. King :

With great pleasure I certify to you that, last year, I received in Miss Evadne M. Hunkins, a pupil sent to me by you, who was excellently prepared in Technics as well as in Music in general, and proved to be a testimony that does great honor to your method of teaching.

Respectfully,

Moritz Moszkowski.

Faculty of the King Conservatory of Music



FRANK LOUI KING, A. M., B. M., Dean
Professor of the Pianoforte.

AUGUSTA L. SCHROEDER, B. M.

MRS. F. LOUI KING,

T. WALTER SEARLE,

IDA HJERLEID SHELLEY, B. M.,
(At Leland Stanford Jr. University)

Assistant Pianoforte Instructors.

MADAME ROSA AMATA, Voice Culture.

MONS LOUIS CREPAUX, Voice Culture.

PETER C. ALLEN, Principal of Department of Theory.

MISS MAY ADAMS, Assistant Theory Teacher.

HENRI BETTMANN, Violin.

FRED. S. GUTTERSON, Violoncello.

FRANK CARLTON, Clarionette.

T. WALTER SEARLE, Flute and Oboe.

MR. FRANZ SCHUBERT, Contra Bass, Cornet and Brass Instruments.

The smaller String Instruments, such as Guitar, Mandolin, Bandolin and
Zither, will be in charge of

W. FRITZ d'ABLAING.

... SUBJECTS ...



Classes in which are already Organized.



Pianoforte

Organ

Violin

Violoncello



Solo Singing

Clarinet

Oboe

Flute

Double Bass

Part Singing



Ensemble Playing

Grand Orchestra

Guitar

Mandolin

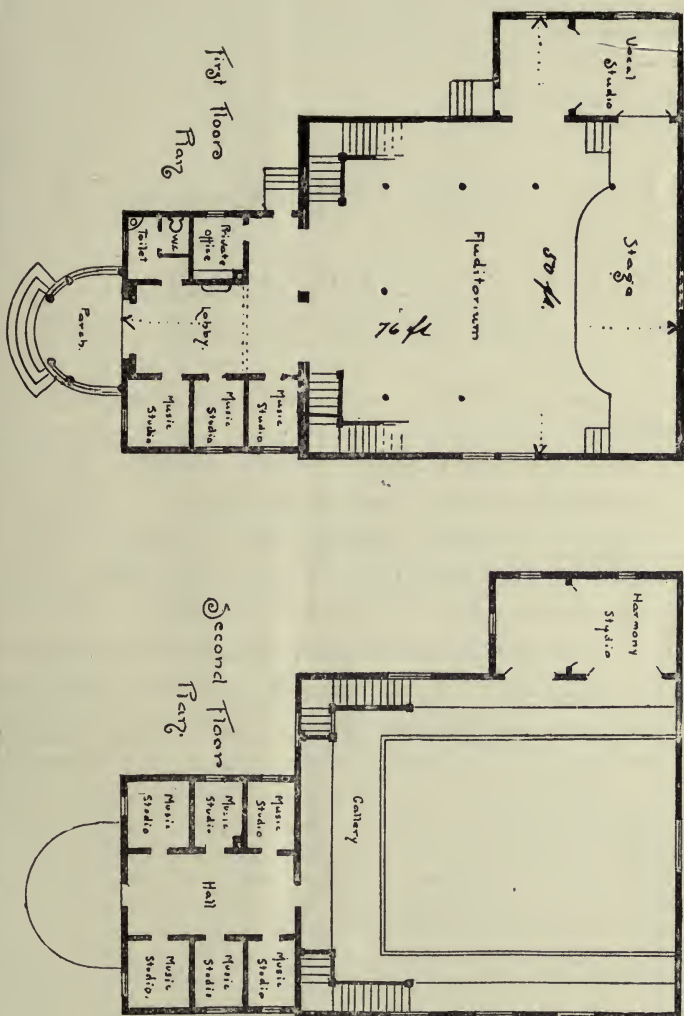
and Zither.

NOTE—Guitar, Mandolin and Zither by request.



STUDENTS CAN ENTER AT ANY TIME.

TO THE
LIBRARY OF THE
CALIFORNIA



THE KING CONSERVATORY was planned and all details made for the purpose for which it is used. It contains an Assembly Hall with a seating capacity of 500, and sixteen rooms for teaching and practical purposes. Mr. F. D. Wolfe, the experienced architect and builder, of San Jose, had charge of its construction.

CALENDAR.

—)o(—

Examinations upon entrance of Students at an especially appointed day and hour.

FIRST TERM begins Monday, January 11th, 1897.

FIRST TERM closes Friday, June 11th, 1897.

SECOND TERM begins Monday, August 9th, 1897.

SECOND TERM closes Tuesday, December 21st, 1897.

GRADUATING EXERCISES December 17th, 1897.

ANNUAL MEETING OF THE TRUSTEES, third Wednesday in June, 1897.

WINTER VACATION from December 22nd, 1896 to January 11th, 1897.

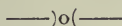
SUMMER VACATION from June 11th, 1897 to August 9th, 1897.

EXAMINATION for First Term in 1897, January 8th and 9th, 1897.



OF THE

King Conservatory of Music.



To command, control and educate latent talent in whomsoever it may present itself, to the highest possible attainment of the individual student.

To establish for the first time in the history of the State, a School of Musical Theory, embracing the entire Science of Music, Harmony, Counterpoint, Fugue, Form, Instrumentation, Acoustics, Theory of Sound and History, which will be compulsory for those who have any musical pretensions or intelligence.

To create a musical atmosphere around those committed to its care that will make blossom into full bloom all those sacred buds of talent and genius in organisms by nature, sensitive and refined; an atmosphere that will still further ennoble and strengthen the delicate fabric of minds born for good purposes and deeds.

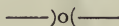
To foster and encourage aspiring ambitions and talented students toward a desire for greater personal enlightenment, and to impart not only a consciousness of their present understanding of music, but also prevent them from drifting into that most deplorable condition of receiving and feeding upon fulsome and ridiculous flattery, instead of honest, wholesome criticism and advice. To so impress upon the minds of students the great responsibility devolving upon each one who undertakes to guide another, and the necessity of creating within themselves that reverence for the creations of master minds passed away.

To look upon the vocation of teaching music as an art, rather than a calling for pecuniary benefit. By attention to the first, the last will result.

Notes of Information.

CONCERNING THE

KING CONSERVATORY OF MUSIC.



The King Conservatory of Music is situated in the center of the City of San Jose, one-half block from St. James Park and three blocks from the Broad Gauge Depot.

Rules for guidance of Students in the Conservatory are few, and rigid and will be given on entering.

Duties will be made pleasures, by strict attention to method and punctuality.

There are Churches of every denomination in San Jose, and attendance to religious duties is guided intirely by the wish of the parents and Guardians. Where there is neither of these, the wishes of the student will be respected.

There are Public Schools, the High School, Seminaries, and private teachers that can be engaged to carry on the education of students, in connection with the study of Music, on any subject or subjects. Teachers of modern languages can be arranged for, and the Dean will personally interest himself in the educational concerns of each and every student. He knows every teacher, and every teacher knows him, consequently no difficulty stands in the way of ambitious students being satisfied in every branch.

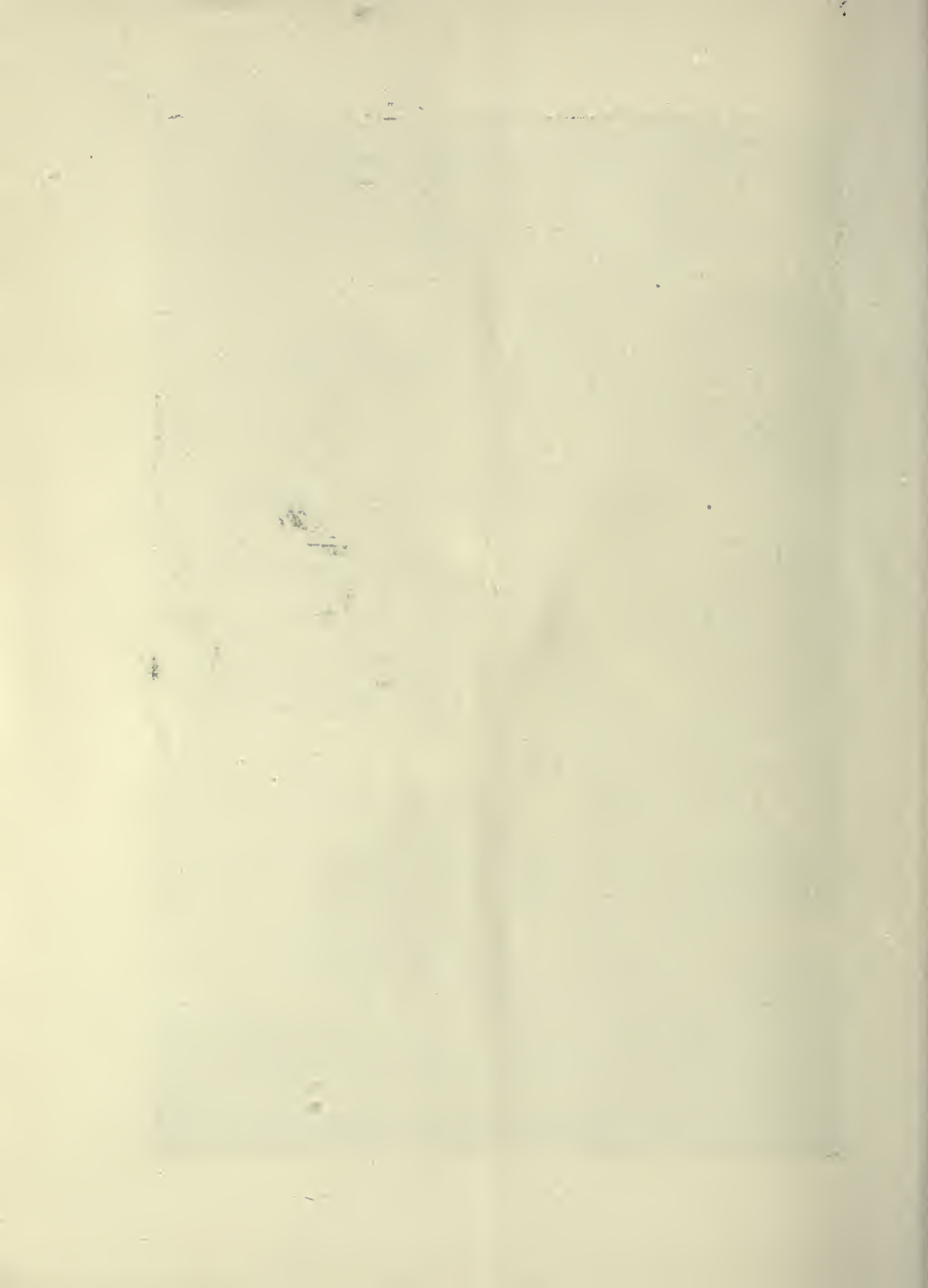
First-class boarding places in private and beautiful homes will be provided, where students will be cared for as if belonging to the family circle.

Certain public Concerts and Recitals will take place during the year, which should be attended by the students from an educational standpoint; such as are deemed necessary by the Dean, and with the consent of students, tickets will be provided and charged. This has reference to artists from abroad giving concerts in San Jose, or any special recitals given by the Faculty or others. An excursion, also, to points of interest, gotten up for pleasure, profit and recreation, may occur sometimes, not often, of course, but to those desiring to go, the expense must be shared between them.

Concerning the music to be studied by the students in the various classes, the Dean will here announce that he is acquainted with the compositions of every composer, Ancient and Modern, also all works on technic for the finger, for the rist, for the arm, and in his judgment it would be impossible to sketch out a detailed course for any one. His method and system are to cultivate the needs of the individual student, both technically and musically, and he does not believe that to prescribe the same studies for every scholar is to their best interests. The courses are all under his direction, and he holds himself responsible for the education of every scholar placed at the King Conservatory of Music.



THE DEAN'S STUDIO.



INSTRUMENTS FOR PRACTICE

— IN THE —

⇒ King Conservatory of Music. ⇐

It is strongly advised that all students have an instrument at their own boarding place.

Practice Rooms, especially arranged and provided, with instruments for practice for use at the following rates:

For the time appointed and required for all lessons given to students in the Conservatory of Music, in any of the classes, or privately, no charge is made.

1 hour per day per term, \$ 5 00	4 hours per day per term, \$12 50
2 hours " " 8 00	5 " " " 15 00
3 " " " 10 00	6 " " " 17 50

Pipe Organ, 50 cents per hour, exclusive of blower.

SYNOPSIS OF TERMS

FOR INSTRUCTION AT THE

King Conservatory of Music.

ALL INSTRUCTION OF THE HIGHEST CLASS, AND UNDER THE PERSONAL
DIRECTION OF THE DEAN, MR. F. LOUI KING.

	Per Term.
PIANOFORTE.....	\$15 00@ \$90 00
ORGAN.....	50 00
VOICE.....	35 00@ 60 00
THEORY.....	10 00@ 25 00
VIOLIN.....	25 00@ 80 00
VIOLONCELLO.....	30 00@ 50 00
CLARINETTE.....	25 00@ 40 00
OBOE.....	25 00@ 40 00
FLUTE.....	25 00@ 40 00
CONTRA BASS.....	25 00@ 40 00
CORNET, AND ALL BRASS INSTRUMENTS.....	25 00@ 40 00

Choral Classes, Clubs, Etc., from 2 50 per Term.

ALL TERMS PAYABLE IN ADVANCE.

Pianoforte Courses

—IN THE—

King Conservatory of Music.

There will be Three distinct Courses at the Conservatory— One designated as the

AMATEUR COURSE:

Prescribed for those who cannot devote more time to music than would give them a general practical and theoretical acquaintance with works of the best authors—still an education that will be practical and broad in all its details. The second is the

PREPARATORY COURSE

To entrance to the Conservatory Class proper. This is designed for Students whom the Faculty consider talented, and having by gift of Nature, sufficient prospect of making a final success by entering the third, or

CONSERVATORY COURSE

Which will fit Students for the important duties of teaching, and one that will develop those capable of becoming so, to the condition of the finished artist and taking the Degree of Bachelor of Music. This course is nominally a four years' course—Freshman, Sophomore, Junior and Senior—but pupils will be entered in the year they are entitled to upon examination by the entire Faculty. Students, upon finishing each year of the Conservatory will be granted a diploma certifying the fact. This diploma will be the same as a Certificate to teach, up to the grade of whatever year they may have passed through. This will be invaluable to students who, for want of means, or from unforeseen circumstances, cannot complete the course entitling them to the degree of Bachelor of Music.

Diplomas and Degrees will be signed by the Faculty, and by the President of the Board, Secretary and Trustees, and will also be stamped with the seal of the Conservatory. A fee of \$2.00 for Diplomas and \$8.00 for Degrees will be charged.

It must be particularly understood that all Students, whether classified as Conservatory or otherwise, will receive just as thorough training in every department of music as it is possible to give; and every student and every class will be under the immediate direction of the Dean, MR. F. LOUI KING.

Students classed as taking the Amateur Course will attend lessons four days per week, will have a regular time set apart for Recitations, and subjects will be properly apportioned, all of which is under the direct supervision of the Dean, MR. F. LOUI KING.

Rates for Students taking the Amateur Course (Pianoforte only) \$45.00 per Term, in advance.

Rates for Students taking the Preparatory Course (Pianoforte and Theory) \$50.00 per Term, in advance.

Students classed as taking the Conservatory Course will have to include the study of Theory with the Pianoforte, attending four Pianoforte and one or two (as required) Theory Recitations per week.

Rates for both subjects for the first two years, \$60.00 per term; for the last two years, \$90.00 per term in advance.

POST-GRADUATE COURSE

A course especially designed for those who have gone through a given course at any Institution. Scholars as a rule feel that another year on general or special work, would be of infinite value to them. The King Conservatory will therefore offer a special course on the Pipe Organ, the Pianoforte or Voice Culture, Theory being compulsory with whatever selection is made from these three subjects, for \$75.00 per term.

On completion of this course a certificate will be given to this effect.

PIANOFORTE

Rates of Tuition for Private Lessons

—AT THE—

King Conservatory of Music.

Private Pianoforte Lessons by the Calendar Month—Terms in Advance.

	Dean	First Assistant	Second Assistant	Third Assistant
One lesson per week, 45 minutes.....	\$12 00	\$ 9 00	\$ 6 00	\$ 4 00
One lesson per week, 60 minutes.....	15 00	10 00	8 00	6 00
Two lessons per week, 45 minutes.....	20 00	15 00	10 00	8 00
Two lessons per week, 60 minutes.....	24 00	18 00	12 00	10 00

Single Lessons (60 minutes) at convenient time for Student and Dean, \$4 00.

Students taking two lessons per week, and wishing to reduce these terms, can do so by taking one lesson a week from the Dean and one from an Assistant.

All these lessons, whether given by the Dean or his Assistants, will be entirely under his direction.

✧ Conservatory Students ✧



STUDENTS WHO HAVE RECEIVED THE DEGREE OF BACHELOR
OF MUSIC

CLASS OF 1895.

CHURCHILL, MISS ADA MAY
GERICH, MISS MINNIE MAE
PARK, MISS HAZEL
SCHRÖDER, MISS AUGUSTA LOUISE
SHELLEY, MISS IDA HJERLEID
SWEIGERT, MISS EMMA EVELYN

POST-GRADUATES

in Pianoforte and Theory:

PRATT, MISS ELSIE
WATSON, MISS GRACE LYNN

Conservatory Students recognized as having finished full Conservatory
work in Pianoforte and Theory in the

SENIOR CLASS—(Graduating Dec. 18, 1896.)

DOPKINS, MISS BERDELLA
D'OVLV, MISS MAY
GORDON, MISS SUE A.
KELLEY, MISS LIBBIE
SEARLE, T. WALTER

Conservatory Students recognized as having finished full Conservatory work in Pianoforte and Theory in the

JUNIOR CLASS

[Except those marked with *.]

ALLEN, MISS SADDIE A.
 ALLEN, MISS ADELAIDE *
 AMMEN, MISS MURTRY (Violin and Theory, *)
 BARNHISEL, MISS BLANCHE *
 BARTHEL, MISS FLORENCE
 DOWNS, MISS GLADYS A.
 DUNN, MISS HELLEN F.
 ENRIGHT MISS *
 GREEN, MISS FANNY C.
 HAVERTY, MISS MARGARETTA (Voice and Theory)
 KELLEY, MISS FRANCES*
 LIEB, MISS ELNA*
 LIEB, MISS LIDA (Violin, Pianoforte and Theory.)*
 NEWCOMBE, MISS T. ALICE
 ORTON, MISS FAITH
 PRESTON, JAMES T. (Voice and Theory.)*
 SYER, MISS PAULINE " " "
 TRUMBULL, MISS ROSE (Voice, Pianoforte and Theory)
 TREANOR, MISS EDITH C. *
 WILLEY, MISS GEORGIA A.

Conservatory Students recognized as having finished full Conservatory work in Pianoforte and Theory in the

SOPHOMORE CLASS

[Except those marked with *]

AMMEN, MISS LENORE*
 ARQUES, MISS MABEL
 BALL, MISS LUCY
 CLARK, MISS HATTIE A.*
 CUTLER, MISS IDA
 DELMAS, MISS NETTIE
 ELLIS, MISS CLARA K.
 EDWARDS, MISS MARY E.
 ENRIGHT, MISS MARGARET *
 GILCHRIST, MISS MAUD

GUMMOW, MISS STELLA
 HASSELL, IRWIN
 HUBBARD, MISS SUSSIE
 KINGORE, MISS ALTA*
 LONGDON, MISS ISABELA
 LYNCH, MISS AGNES
 PELLERANO, MISS PADRINA *
 SMITH, MISS ELSIE
 SNOOK, MISS EMELE*
 SNYDER, MISS LETITIA
 SISSON, MRS. MASTICK*

Conservatory Pupils recognized as having finished full Conservatory work in Pianoforte and Theory in

FRESHMAN CLASS

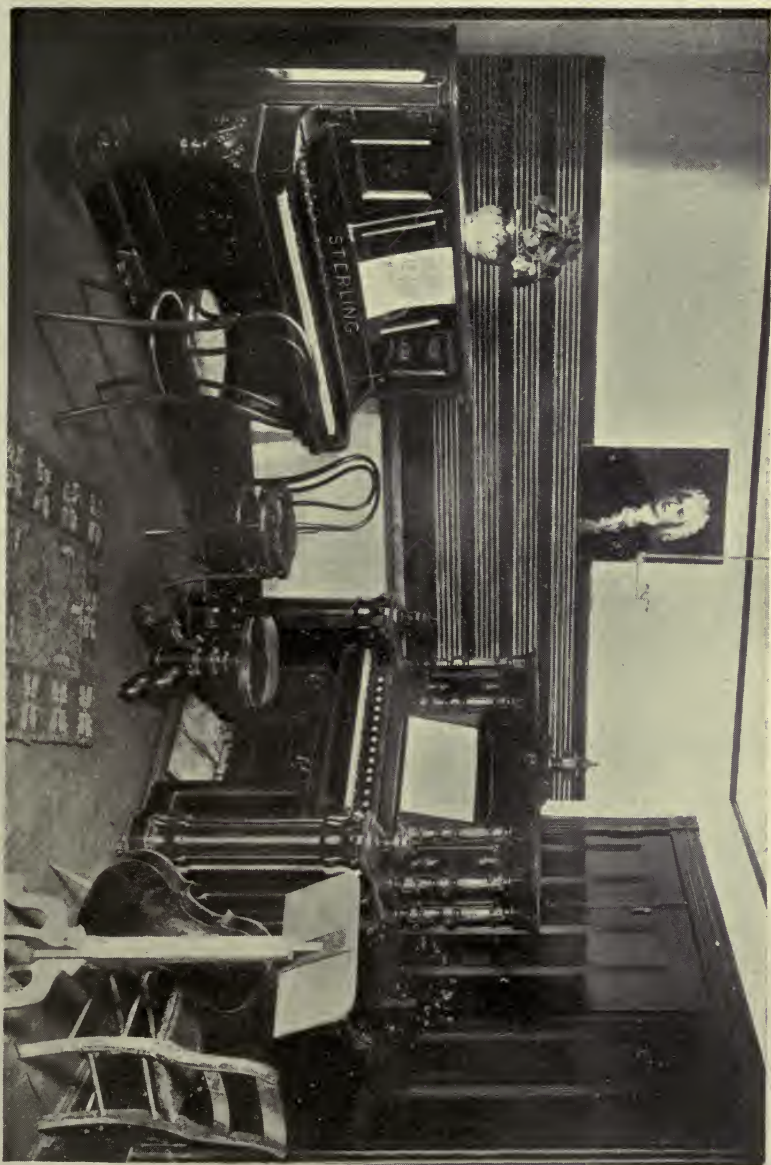
[Except those marked with *]

APPLEGATE, MISS EVELYN R.
 CHAMBERLIN, MISS CLARA
 CHILSON, MISS GRACE*
 CLARK, MISS MARGARET
 CARLTON, FRANK
 HASSELL, MISS VEVA
 HOOVER, MISS GERTRUDE
 LARK, MISS CELIA
 LEVY, MISS STELLA
 LOUIS, MISS LAURA*
 MUSCIO, MISS SILA
 PORTER-MERRILL, MRS. FRANKIE

Pianoforte Students who have finished the work designed as Preparatory for entrance to the

FRESHMAN CLASS

BUTTERFIELD, MISS MABELLE
 HANKINS, MISS EDNA
 HEBERT, MISS JOSSIE
 KING, LUENA MAY
 KRAMER, MISS DEBBIE
 MOREHOUSE, MISS SIBYLE
 NOBLE, MISS JENNIE
 STRAIGHT, MISS LOTTIE
 STRAUSS, MISS THERESA E.



K. C. M. THEORY ROOM.

STUDENTS RECEIVING PRIVATE LESSONS

ON THE

PIANOFORTE

FROM THE DEAN.

BUTTERFIELD, MABELLE
 BLANEY, CLARISSA
 COBB, LILLIAN
 CURTIS, ABBA MAY
 DURHAM, MAY
 EDWARDS, MARY
 FRANCIS, MISS
 HASSEL, MABEL
 HOLT, GRACE

HOLLADAY, SARAH
 HAWLEY, MRS. BESSIE
 HANKINS, EDNA
 LENNON, JEAN
 LEWIS, MRS. J. R.
 STOCKING, HELEN
 TANTAU, EVELYN M.
 UPTON, LOTTA

PRIVATE STUDENTS FOR PIANOFORTE

FROM ASSISTANT TEACHERS.

BLACK, MISS M. C.
 DARNELL, MAUD
 JONES, RETA
 KUPPER, EMMA
 MARTIN, DELL

MINAHAN, MARY E.
 LEWIS, BESSIE MAY
 MCKENZIE, MARY
 POLIDORI, VIOLET
 RADOVICH, THEO.
 SCURRY,, MISS

STUDENTS IN THE AMATEUR CLASS

PIANOFORTE

ASHMORE, FLORENCE
 BEHRENDT, BERTHA
 BROWN, CLARICE
 ENGLISH, FRANK
 FLAGG, CLARA
 GAGLIARDI, AURELIA
 HEBERT, JOSEPHINE
 HATCH, JACKSON
 HATCH, GEORGE
 HATCH, GERALDINE
 HAWLEY, MRS. BESSIE
 JOHNSON, HARALD M.

JOHNSON, RUBY C.
 KING, FRANK
 KIDD, MABEL
 KRAMER, DEBBIE
 LION, CLARA
 LONGDON, JOHN
 MAXSON, NELLIE
 MURPHY, FRANCES
 NOBLE, JENNIE
 SIMPSON, YALE
 STRAIGHT, LOTTIE
 WILLIAMS, VIRGINIA

VIOLIN COURSE

IN THE

King Conservatory of Music.

MR. HENRI BETTMANN, Principal

Succeeding Mr. Hermann Bandt.

—)o(—

It gives us extreme pleasure to announce Mr. Bettmann as the successor to Mr. Brandt, who has left California to fill engagements in Eastern cities. Mr. Bettmann was a pupil in 1882 at the Leipsig Conservatory under the celebrated Henry Schradieck. After which he became a favorite pupil of Henri Petri, Concertmeister of the Gewandhaus, remaining with this celebrated master for four years, and holding from him a diploma. Mr. Bettmann then entered the Brussels Royal Conservatory and became a pupil of Ysaye for two years. He then returned to Germany and studied two years at the Hoch Conservatory at Frankfort on the Main, under Hugo Heermann; returning finally to Dresden to his old master, Petri.

TERMS.

One lesson, 30 minutes, weekly by the Term.....	\$40 00
“ “ 45 “ “ “ “ “	50 00
“ “ 60 “ “ “ “ “	60 00
Two in class, 60 “ “ “ “ “	50 00 each

STUDENTS IN VIOLIN CLASS.

ALLEN, SADIE
 AMMEN, MURTRY
 HOLLADAY, ETHEL
 KACHELSKI, S. C.
 KING, LOUI
 LIEB, LIDA
 SONTHEIMER, WALTER M.
 SYER, ROBERT J.
 SPINK, LILLIAN

VIOLONCELLO COURSE

—IN THE—

☼ King Conservatory of Music ☼

FREDDRICK S. GUTTERSON, Principal.

—)o(—

In the engagement of this artist as Instructor of Violoncello, is another evidence of the efforts of Mr. F. Loui King to give intending students on this most beautiful of all instruments every opportunity of having the best procurable ability. Mr. Gutterson will be at the Conservatory once a week.

TERMS.

Single lesson, 30 minutes, by the Term of 20 lessons.....	\$40 00
“ “ 45 “ “ “ “ “ “	50 00
“ “ 60 “ “ “ “ “ “	60 00
Class of two, 60 “ “ “ “ “ “	35 00 each

—)o(—

STUDENTS IN VIOLONCELLO CLASS

ALLEN, ADELAIDE
HILL, ROLAND
HUNKINS, ROMAYNE S.
KING, F. LOUI
KING, LUENA MAY



Instruction on FLUTE and OBOE under the direction of
MR. T. WALTER SEARLE

Instruction on CLARINET under the direction of
MR. FRANK CARLTON

Instruction on DOUBLE BASS and all BRASS INSTRUMENTS under
the direction of
MR. FRANZ SCHUBERT

Instruction on all Small Stringed Instruments, such as GUITAR, MANDO-
LIN, ZITHER, Etc., under the direction of
MR. FRITZ d'ABLAING





HENRI BETTMANN

MECHANICAL APPLIANCES

—AT THE—

King Conservatory of Music.

—)o(—

The Technicon. The Practice Clavier. Prof. Dowd's Health Exercise.

These three valuable apparati for strengthening every muscle in the hand, arm, and in fact every muscle of the human body, is for the free use of the students of the Conservatory. By a regular daily exercise upon these, much time can be saved from the sitting at, and practicing the pianoforte.

It is an established fact that some of the modern mechanical inventions for imparting strength, tone and flexibility to the muscles of the hand, arm, shoulder, etc., of the player, are of infinite value, a great saving of time and strength, as well as a great relief from the usual strain upon the whole nervous system, drawn upon by the continuous practice at the pianoforte. So long as we admit that there is a physiological side to Pianoforte playing, so must we admit to the cultivation of those muscles, tendons and nerve centers that come into play by the exercise. For the scientific executant, physiology segregates his efforts into four distinct parts, in which the intelligent, or we might say psychological elements, must be a most important factor. Emanation, coming direct from the brain; Conduction, or transmission; Motion, applying to volitional and mechanical action; Sensation, that which communicates through the sensory nerves the fact that an act has been faithfully performed. The predominate principles of successful pianoforte playing are based upon the successful

co-operation and control of the motary and sensory nerves, in order that that necessary and peculiar telegraphic communication between the brain and the finger may be established. Of course it is well understood by many pianoists of the higher class that there is an almost indescribable vital force, an inward energy and power, as it were, that is thrown through and along many muscles other than the fingers. The Deltoid of the upper arm; the Great Pectoral of the chest and its counterpart, the Latisimus dorsi lying at the back of the shoulder and attached to the Humerus bone of the upper arm.

As a rule in general, the highest results in the mechanical, technical and anatomical branches of the study of an instrument are retarded and often entirely thwarted by too much concentration upon the musical details, and it will be readily conceded that until an act or a series of acts have been volitional, the mind can impart no influence whatever upon the intellectual side of the result of that act or combination of acts. In other words, not until all technical difficulties have become mastered and the performer has entered into the sphere, as it were, of being able to delight in the difficulties, can he concentrate his mind upon a correct psychological interpretation of the subject under consideration.



COURSE OF THEORY

IN THE

King Conservatory of Music.

PETER C. ALLEN, Principal.

A course of study in this department will be pursued, calculated to fit one for passing the examinations of the American College of Musicians, or any recognized institution abroad. It will consist of a complete course in the Theory of Music, embracing four years' study. Pupils already advanced can finish in a shorter time, provided they are capable of carrying the work of both primary and advanced classes simultaneously, attendance upon the former being required to render the course complete.

The Studies in Theory will be divided thus:

FIRST YEAR.

HARMONY—The art of voice-leading as well as the Science of Chords, is taught here, and thorough training in dispersed harmony and modulation given. Prout's Text Book will be used, in addition to which, those already known, such as Richter, Paul, Jadassohn, Weitzmann.

SECOND YEAR.

COUNTERPOINT.—Single and Double, strict and free, Harmonizing of Melodies, such as Chorals, Songs and short Themes, is taken up in connection with work in single counterpoint, as a continuation of the previous course in Harmony, thus exemplifying the mental grasp of its principles while learning to use them artistically Text Book: Prout, Richter and Jadassohn.

THIRD YEAR.

CANON AND FUGUE.—Continuation of Counterpoint work, Composition in motival, non-periodic forms. Text Books: Prout, Richter, and Jadassohn.

Musical Form and Composition in Periodic Forms. Text Book: Bussler Cornell.

Readings in Musical History.

FOURTH YEAR.

Instrumentation Text Book Belioz. Continuation of composition in the strict and free style. Readings in Musical History (continued.) Acoustics.

TERMS FOR THEORY CLASS.

For Students in Pianoforte Conservatory Class.....No charge.

"	"	"	Vocal	"	"\$10 00	"	"
"	"	"	Amateur Class	10 00	"	"	"
"	"	"	no class (any one year)	15 00	"	"	"
"	"	"	"	"	(all years)	25 00	"

THEORY CLASSES.

HARMONY.

ARQUES, MABEL.

BARNHISEL, BLANCHE

CLARK, HATTIE A.

CUTLER, IDA

DELMAS, NETTIE

DOWNS, GLADYS

DUNN, HELEN

EDWARDS, GRIFFEE MARY

KELLEY, FRANCES

GUMMOW, ESTELLE

LIEBE LIDA

LONGDON, ISABEL

PORTER-MERRILL, MRS. F.

NEWCOMB, ALICE

ORTON, FAITH

PELLERANO, PADRINA

PRESTON, JAMES T.

SISSON, MRS. M.

SMITH, ELSIE

SNOOK, EMELE C.

YOELL, GENEVIEVE

MODULATION.

ALLEN, SADIE

ALLEN, ADELAIDE

LENNON, JEAN

ORTON, FAITH

TREANOR, EDITH

YOUNG, AGNES

SUSPENSIONS.

ALLEN, ADELAIDE

ALLEN, SADIE

GILCHRIST, MAUD

GORDON, SUE

GREEN, FANNY

KELLEY, HELENE

KELLEY, LIBBIE

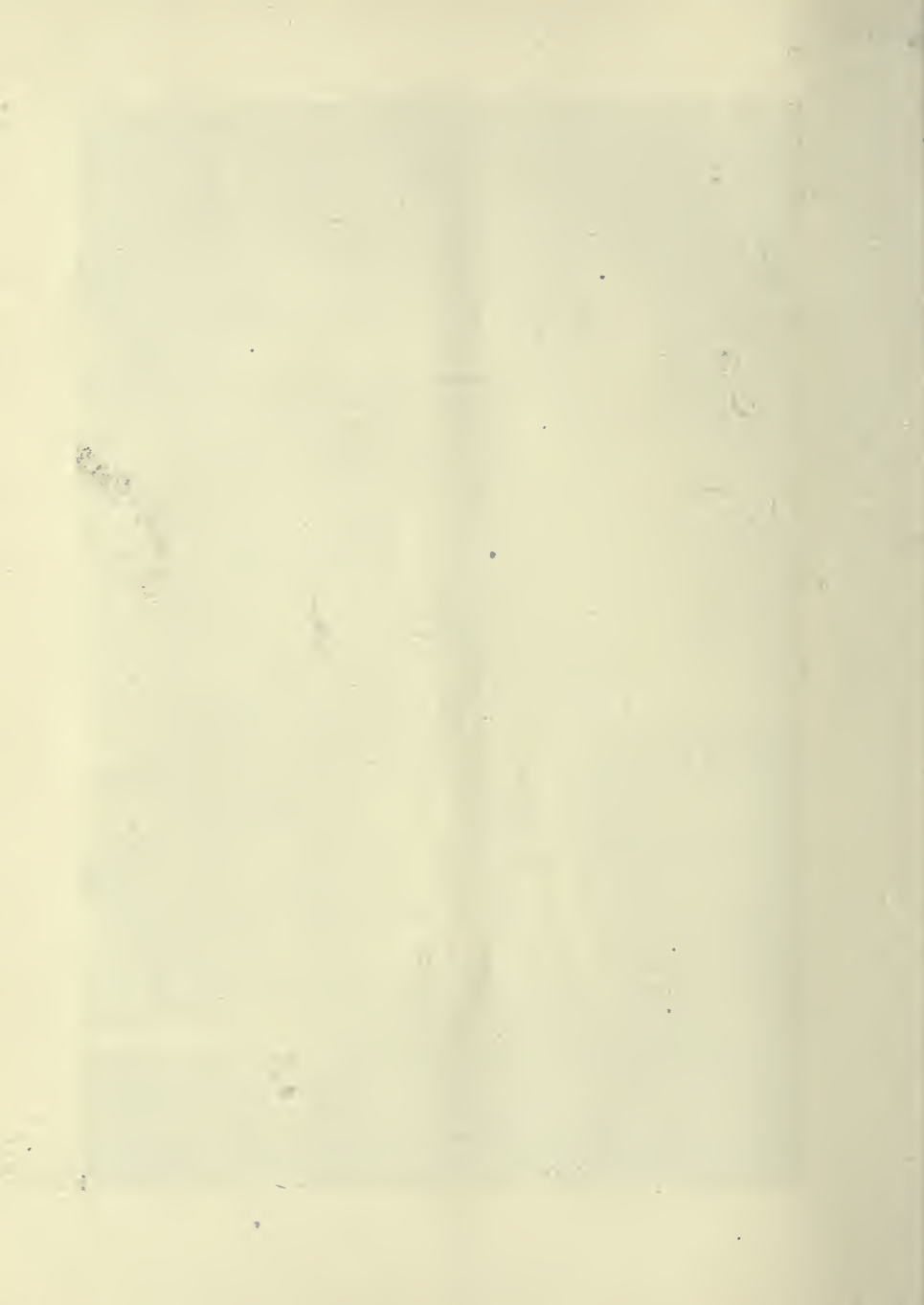
LIEB, ELNA

TRUMBULL, ROSE

WILLEY, GEORGIA



R. C. M. LIBRARY.



COUNTERPOINT—SECOND SERIES.

DOPKINS, BERDELLA
D'OYLY, MAY

KELLEY, LIBBIE
SCHROEDER, AUGUSTA

COUNTERPOINT—THIRD SERIES.

ALLEN, ADELAIDE
ALLEN, SADIE
AMMEN, LENORE,
AMMEN, MURTRY
BARTHEL, FLORENCE
CHURCHILL, ADA
DUNN, HELEN

GILCHRIST, MAUD
NEWCOMBE, ALICE
ORTON, FAITH
PARK, HAZEL
PRATT, ELSIE
WILLEY, GEORGIA

ADVANCED COUNTERPOINT.

DOPKINS, BERDELLA
D'OYLY, MAY
GORDON, SUE
KELLEY, EIBBIE

SEARLE, T. WALTER
SWEIGERT, EMMA
TRUMBULL, ROSE

HISTORY.

ALLEN, ADELAIDE
ALLEN, SADIE
AMMEN, LENORE
AMMEN, MURTRY
BARTHEL, FORENCE
CHURCHILL, ADA
DOWNS, GLADYS
DOPKINS, BERDELLA
D'OYLY, MAY
DUNN, HELEN

GORDON, SUE
KELLEY, LIBBIE
NEWCOMBE, ALICE
ORTON, FAITH
PARK, HAZEL
PRATT, ELSIE
SCHROEDER, AUGUSTA
SEARLE, WALTER
TRUMBULL, ROSE
WILLEY, GEORGIA



THEORY.

PETER C. ALLEN, Leipzig Conservatory.

Pupil of Schreck, Reinecke and Jadassohn.

This important branch of the musical art is taught in a manner differing widely from that pursued by the text books, as experience has convinced Mr. Allen of the existence of a clearer and an infinitely more practical way to the mastery of the subject.

That he is right is attested by the many, including leading professional musicians, who have taken up the study since his arrival in San Francisco.

The Conservatory course is as follows:

FIRST YEAR.

HARMONY.—The construction and connection of chords and a thorough training in modulation. The figures commonly used in suspension are entirely discarded, thus making this confusing branch of the study perfectly simple. Harmonizing of chords, etc., concludes the first year's work.

SECOND YEAR,

COUNTERPOINT.—All branches of counterpoint strict and free; contrapuntal modulation; and the primary studies in composition form make up the work of this period. Counterpoint is taught from a purely practical standpoint, *without* the use of *canti firmi*.

THIRD YEAR.

CANON AND FUGUE.—With a thorough knowledge of the work of the second year canon and fugue, the highest developments of contrapuntal writing, are comparatively easy. In addition to the technical work, a thorough analysis of the Bach fugues will be insisted upon. Composition form will be continued throughout this, the third year.

FOURTH YEAR.

ORCHESTRATION AND FREE COMPOSITION.—Analysis of standard orchestral works and Wagner music-dramas.

Musical history throughout the entire course.

COURSE IN VOICE CULTURE

—IN THE—

King Conservatory of Music.

The course in Voice Culture will consist of—

FIRST.—Thorough gymnastics for the control of the breath, according to the old traditions of the Italians, advocated by the great Lamperti. It is by this control alone that one is enabled to sing that Legato, one of the first requirements of the pure Italian method, and without which no performance is artistic.

SECOND.—The study of Solfeggi and Vocalizzi, for gaining correct artistic phrasing and flexibility—two acquirements seldom heard in singers.

THIRD.—The study of the early Italian masters, Donizetti, Rossini and others, as their works are best adapted to the growing voice.

FOURTH.—The study of English, German, French and Italian compositions in their original language.

FIFTH.—Preparation and consummation of a suitable repertoire for Concert, Oratorio and Opera.

NOTE: Special attention will be given to those cultivating the voice for the purpose of becoming educators themselves. This, for persons with a high order of intelligence, and having no particular phenomenalism of voice by nature, is an equally important branch as that of developing great singers.

TERMS.

Single student	½	hour, one lesson per week.....	\$40 00
"	"	" two " " "	80 00
"	"	" three " " "	120 00

Lessons in classes of two can be arranged for at reduced terms.

Lessons will be made up to students only when sufficient reason is given for absence, of which, due notice must be given.

Vocal Department.

Francis Stuart - D. G.

~~MADAME ROSA AMATA.~~

—)o(—

Madame Amata is a native of Spezia, Italy—She received her Musical education entirely in Europe. Her vocal instructors were the far famed Francesco Lamperti, Head of the Royal Conservatory of Music at Milan, Italy, and Antonio Langiovanni, whom the Italians call the “Maestro Divino di bel canto.” This Master was the successor of Lamperti at the Royal Conservatory of Music in Milan, which position he held until his decease. Sanziovani was the Master of Nordica, Perugini and many others who are among the most noted singers of the present day.

STUDENTS IN VOICE CULTURE

— WITH —

~~MADAME ROSA AMATA.~~

ALLEN, ADELAIDE
 ALLEN, SADIE
 ALEXANDER, MRS. W.
 CAUCH, MRS.
 GORDON, MISS SUE
 GUMMOW, STELLA
 HAVERTY, MISS M.
 HAWLEY, MRS.
 KINGORE, MISS ALTA
 MANTY, MISS
 NEWHALL, MISS
 SMITH, MISS ELSIE
 SPENCE, MRS. D. J.
 SPRING, MRS.
 SYER, MISS PAULINE
 RHODES, MRS.
 YOUNG, MISS AGNES



MONS LOUI CREPAUX

Vocal Department.

MONS LOUI CREPAUX

Member and Medalist of the Grand Opera, Paris.



The King Conservatory takes pleasure in announcing the engagement of the above celebrated artist, who has not only appeared at the Grand Opera House in Paris, taking many prominent roles, but he holds a

Medal from the National Conservatory of Music, and Declamation, which is an honor gained only on merit as it is won by competitive examination.



Vocal Department.

STUDENTS IN VOICE CULTURE

— WITH —

MONS. LOUIS CREPAUX.

BROWN, MR. A. A.
HAYDOCK, MRS. CLARENCE
NORTH, MISS NELLIE
PEPPIN, MRS.
SEXTON, MISS NETTIE
SPRING, MRS. HENRY
SCOTT, MISS IDA
STERLING, MRS. L. A.
SWEIGERT, MISS CLARE
TRUMBULL, MISS ROSE

Vocal Department.

SUBJECTS, METHODS, AND THE DIVISIONS OF THE SAME.

ELEMENTARY STUDIES.

—)o(—

STUDY OF CORRECT BREATHING

is regulated and put into practice according to the special functions of the Diaphragm.

STUDY OF PLACING THE VOICE

consists in a practical application based upon the relation of the production of sound to the reflection producing resonance, and is made upon all the Italian vowels with simple exercises which permit an absolute control of the resonance, quality, and purity of the tone in all registers of the voice.

STUDY OF ARTICULATION

so important—determining the instantaneous relation of the consonants to the vowels, diphthongs and triphthongs, necessitates great care before venturing on the higher studies. Nothing is more beneficial for this study of articulation than the practice of recitatives from the Arias of Mozart, Gluck, Spontini and Rossini, which compel the agents of articulation to be set in motion.

HIGHER STUDIES.

STUDY OF VOCALIZATION

includes a useful course, and is indispensable for the flexibility of the voice, and for the development of the respiratory organs which, alone, permits the voice to give out musical phrases with a single respiration. The vocal-

izes chosen for this purpose are taken from the old Italian masters, such as Hasse, Leo. Durante, Marcello, Scarlati and Marco Bordogni.

STUDY OF RELIGIOUS MUSIC

is very useful to give firmness and stability to the voice, and fills the mind of the student with the noblest conception of the Divine art. The inspirations of Stradella, Bach, Mendelssohn, Handel, Mozart, Beethoven, Haydn, Winter, Gounod and Saint-Saens are used for this branch.

STUDY OF OPERATIC MUSIC, BALLADS AND MELODIES.

After the study of the placing of the voice, and that of Religious music, Ballads, Melodies and Operatic music becomes comparatively easy. Intelligent and careful instruction, alone, can impart all that is necessary in correct movement, in the proper shading, in artistic phrasing, in the expression of the face to suit the feeling of the music, in the clear forcible articulation of every word and syllable.

"SCENIC STUDIES"

consist in the application of singing joined to scenic action and are divided into four departments

First—Studies of manners and walk.

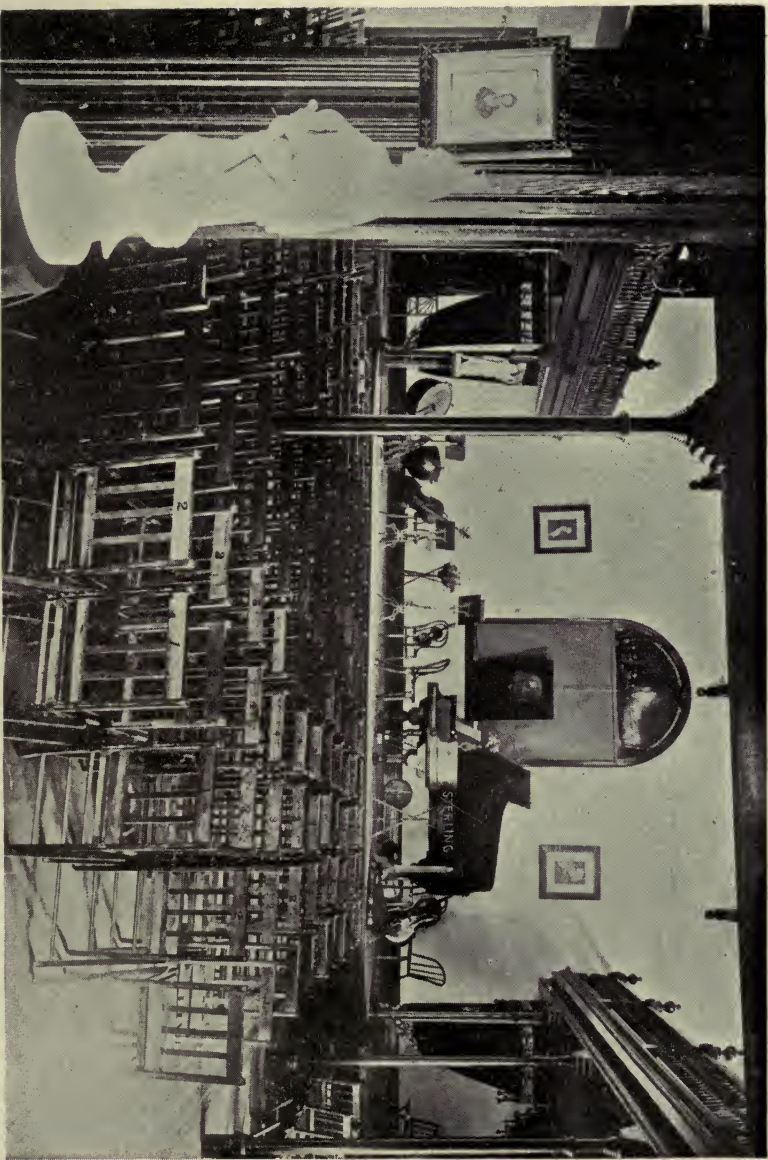
Second—Study of the steps allied to stage movements.

Third—Study of gesture to make it correspond to the sentiments expressed.

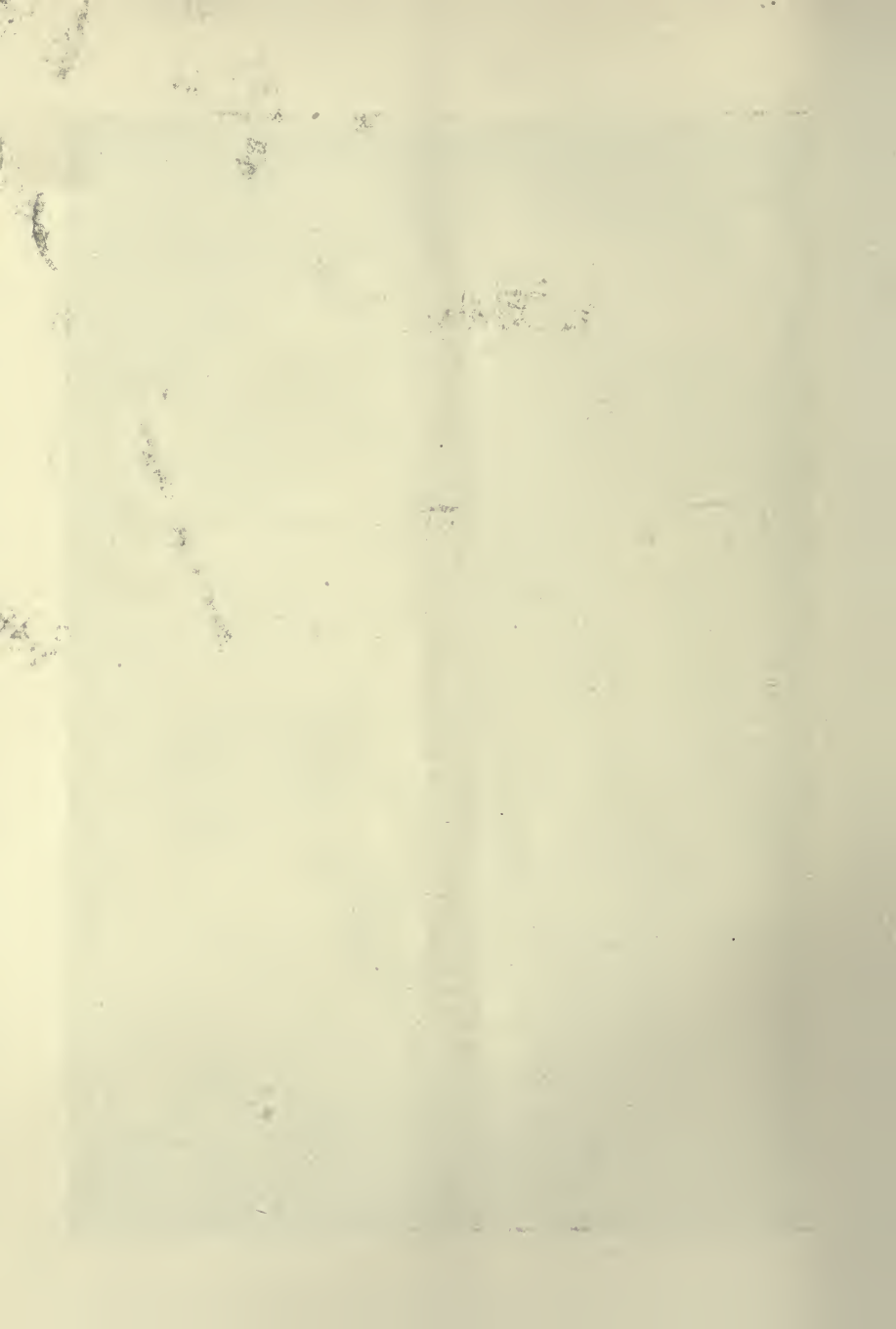
Fourth—The study of the articulation and accentuation to harmonize with the gestures.

When all these studies are at an end, the gifted and intelligent student should be in a position to see success crown his long and laborious efforts in the Scenic Art.





K. C. M. STAGE AND CONCERT AUDITORIUM.



Children's Vocal Classes

* * * For the Season of 1896-97. * * *



PROF. F. LOUI KING

Announces the continuation of the **Singing Class for Boys and Girls**, which was so successful during the Spring term.

The class will be, as before, under the instruction of

MR. MILTON E. LAWRENCE,

who is a graduate of the Tomlins Musical Institute, Chicago.

CLASS FOR YOUNGER CHILDREN

In response to a request from many parents, a second class will be formed specially adapted for very young children.

Children are received between the ages of five and fifteen years and will be graded according to age and proficiency.

The Classes will be held at **King Conservatory** every Saturday morning, at 10 o'clock.

Tuition, in Advance, per Term of Twelve Weeks, \$2.00.

PIPE ORGAN COURSE

—IN THE—

King Conservatory of Music.



This department will be under the direction of Mr. F. Loui King, and will include a thorough training in all that is necessary to fit scholars with a complete education as Concert or Church Organist.

Terms for this department are \$50.00 per term; one lesson per week.

Mr. King has succeeded in getting access to a 2-mnnual full pedal pipe organ.



SPECIAL NOTICE

Over forty Recitals Concerts and Lectures have been given at the King Conservatory of Music by Students and Artists from Abroad, and while it is the endeavor to have every student display her, or his abilities at such exercises, it is not compulsory that all should give Recitals before graduation, often this is impossible to arrange for.

STUDENTS NOW ON THE REGISTRY

—OF THE—

King Conservatory of Music.

Adams, May, San Jose, Cal.	Brown, Mr. Fred, San Jose, Cal.
Allen, Adelaide, Nevada City, Cal.	Brown, Clarice, " " "
Allen, Sadie, " " "	Brown, Earl, " " "
Ammen, Lenore, San Jose, Cal.	Burges, Edith, " " "
Ammen, Murtry, " " "	Butterfield, Mabelle, Colusa, Cal.
Anderson, Annie, " " "	Burrell, May, San Jose, Cal.
Applegate, Evelyn, Klamath Falls Ore.	Byrne, Gladys, Salem, Oregon.
Ashley, Osee E. Milpitas, Cal.	Campbell, Clara, Dayton, Nevada,
Arques, Mabel, San Jose.	Carroll, Agnes, San Jose, Cal.
Ashmore, Florence, San Jose.	Carlton, Frank, " " "
Baker, Hollis, San Jose, Cal.	Cator, Eleanor, San Francisco.
Ball, Lucy, Big Trees, Felton Cal.	Cator, Thomas, " "
Barnhisel, Blanche, Paso Robles, Cal.	Cauch, Mrs. Lydia V. A., Selma, Cal.
Barthel, Florence, San Jose, Cal.	Cobb, Lillian, San Jose, Cal.
Behrendt, Bertha, San Jose	Chamberlin, Clara, San Jose, Cal.
Bellew, Kate, Milpitas, Cal.	Chaplin, D. H., Milpitas, Cal.
Blaney, Clarissa, San Jose, Cal.	Chaplin, Mrs. Grace, " "
Black, Mr. Loui, San Jose, Cal.	Chilson, Grace, Ione, Cal.
Black, M. C. " " "	Churchill, Ada M. San Jose.
Bliss, Miss Laura, " " "	Clark, Ann A., San Francisco, Cal.
Boschken, Joseph, " " "	Clark, Margaret, San Jose.
Bowman, Edna " " "	Clark, Mattie A., Council Bluffs, Iowa.
Brock, Ada, Portland, Oregon.	Coiner, Mrs. O. C., San Jose.
Brown, Mr. A. A. San Jose, Cal.	Cooper, Anna, " "

Cooper, Bessie, San Jose	Hatch, Geraldine, San Jose.
Collins, Bessie, " "	Hankins, Edna, Colusa, Cal.
Colver, Miss, " "	Haverty, Margaretta, Mt. View, Cal.
Cox, Sallie, " "	Hawley, Mrs. Bessie, San Jose
Curtis, Abba May, Saratoga, Cal.	Hoover, Gertrude, San Jose.
Cutler, Ida, Visalia, Cal.,	Hubbard, Susie, " "
d'Ablaing, George, San Jose.	Hale, Clarissa, " "
Darnell, Maud, Milpitas, Cal.	Hall, Beatrice N. " "
De la Rosa, Clara, " "	Hassell, Irwin, Mt. View, Cal,
De la Rosa, Rosie, San Jose.	Hassell, Mabel, " " "
Delmas, Neltie, " "	Hassell, Viva, " " "
Dobson, D. O. " "	Haydock, Mrs. Clarence, San Jose.
Dopkins, Berdella, Hanford, Cal.	Herbert, Josephine, San Jose.
Dorn, Mabel, Salinas, Cal.	Hill, Roland, San Jose.
Dorsey, Ella, San Jose.	Holt, Grace, " "
Downs, Gladys A., Santa Clara, Cal.	Holt, William, " "
D'Oyly, May, San Jose.	Holladay, Ethel K., Los Gatos, Cal.
Dunn, Helen F., Evergreen, Cal.	Holladay, Sarah H. " " "
Durham, Mary, Irvington, Cal.	Hopkins, Eva, Angels Camp, Cal.
Edmundson, Miss C. R., San Jose.	Hunkins, Romayne S., San Jose.
Edwards, Mary G., Gilroy, Cal.	January, Susie, San Jose.
Ellis, Clara K., Pacific Grove.	Jarman, Kate, " "
English, Frank, San Jose.	Johnson, Harold M., San Jose.
Enright, Ellen, E., San Jose.	Johnson, Ruby C. " "
Enright, Margaret, " "	Jones, Retta, Mountian View, Cal.
Finnigan, Dolly, San Jose.	Kachelski, S. C., San Jose.
Flaus, Italia, San Jose.	Karthoven, Abraham, San Jose.
Flagg, Margaret, Weaverville.	Kelley, Helene, San Jose.
Francis, Anna, San Jose	Kelley, Libbie, " "
Gagliardi, Aurelia, Port Hardford, Cal.	Kelley, Nannie, " "
Gardner, Mrs. Geo., Campbell, Cal.	Kelley, Frances, Hurley, Wis.
Gerichs, Minnie, San Jose.	Kidd, Mabel, San Jose.
Gilchrist, Maud, " "	Kingore, Alta, Palo Alto, Cal.
Gordon, Sue, " "	King, Frank G., San Jose.
Gray, Mr. S. J. " "	King, Loui F. " "
Green, Fannie, Mt. View, Cal.	King, Luena M. " "
Greeninger, Minnie L., San Jose.	Kirk, Ethel, " "
Griffee, Jennie B. San Jose.	Koenig, Fred " "
Gumm, Lillie, " "	Kupper, Emma. " "
Gummow, Stella, San Francisco.	Kramer, Debbie, San Jose.
Hague, Emily, San Jose.	Lark, Cecelia, San Jose.
Hatch, George, " "	Lauritzen, Ora, Salinas, Cal.
Hatch, Jackson, " "	Lennon, Jean, Gilroy Cal.

- Levy, Stella, San Jose.
 Lewis, Mrs. Ruby, San Jose.
 Lewis, Bessie May, " "
 Leeds, Mrs. Anna, Warm Springs, Cal.
 Lieb, Elna, San Jose.
 Lieb, Lida, " "
 Lieb, Mrs. S. F., San Jose.
 Lion, Clara, San Jose.
 Longdon, Isabel, San Jose.
 Longdon, John, San Jose.
 Lord, Marion, Owatouna, Minn.
 Losse, Vivian, San Jose.
 Louis, Laura, Prunedale, Cal.
 Luers, Laura E., Elkader, Iowa.
 Lynch, Agnes, San Francisco, Cal.
 Mabury, Carlotta, San Jose.
 Mant, Minnie E., Croyden Surry, Eng.
 Martin, Adelaide, San Jose.
 McGinley, Kittie, San Jose.
 McIntire, Elna, San Francisco.
 McNeil, Bert, San Jose.
 McNeil, Florence, San Jose.
 McNulty, May, Phoenix, Arizona.
 Makepiece, Francis A.
 Maxon, Nellie, San Jose.
 Merrill, Frankie, Z., Clifton, Arizona.
 Metzler, Annie, San Jose.
 Miles, Bertie, " "
 Miller, Mrs. Ethel, Gilroy, Cal.
 Minahan, Mary E., San Jose.
 Minor, E. B., San Jose.
 Morehouse, Sibyle, San Jose.
 Morey, Bert, San Jose.
 Muher, Mrs. M. A., Agnews, Cal.
 Murphy, Frances, Santa Cruz, Cal.
 Murphy, Elizabeth, San Jose.
 Muscio, Sila, Cayyucus, San L. Ob. Co.
 Nelson, Adolph, San Jose.
 Nelson, Laura, San Jose.
 Newcomb, Alice, San Jose.
 Newhall, Miss, San Jose.
 Nielson, Ann M., San Jose.
 Noble, Jennie, Lander, Wyoming.
 North, Nellie, San Jose.
 Orton, Faith, Berry Creek, Cal.
 Park, Hazel, San Jose.
 Pellerano, Paderina, San Jose.
 Peppin, Mrs. Annie, Santa Clara, Cal.
 Pierce, Mrs. H. J., San Jose.
 Polidori, Violet, San Jose.
 Potter, Nettie W., San Jose.
 Pratt, Elsie, San Jose.
 Preston, James T., San Jose.
 Radovich, Theo., San Jose.
 Reed, Mrs. G. A., San Jose.
 Rhodes, Mrs. Frances A., San Jose.
 Royse, Mina, San Jose.
 Ryley, Nellie, " "
 Schanzlin, Mr. Fred,
 Schemmel, H. I., San Jose.
 Schröder, Augusta L., San Jose.
 Searle, T. W., San Jose.
 Sexton, Nettie, San Jose.
 Scurry, Miss, San Jose.
 Scott, Ida, San Jose.
 Sharon, Blanche, Oakland, Cal.
 Shelley, Helen, Berryessa, Cal.
 Shelley, Ida, Berryessa, Cal.
 Shelley, Oswald, " "
 Simpson, Yale., San Jose.
 Sisson, Mrs. Mabel Mastick, San Jose.
 Smith, Mr. F. C., San Jose.
 Smith, Elsie, L., Fresno, Cal.
 Snook Emele, C., Oakland, Cal.
 Snyder, Letitia, Mt. View, Cal.
 Sontheimer, Walter M., San Jose.
 Spring, Mrs. Emily, San Jose.
 Spence, Mrs. Salinas, Cal.
 Spink, Lillian, Los Gatos, Cal.
 Sterling, Mrs. E. T., San Jose.
 Straight, Lottie, " "
 Strauss, Theresa E., " "
 Stocking, Helen, Agnews, Cal.
 Stockton, Frankie, San Jose.

Sullivan, Lena, San Jose	Wentzell, Earnest, San Jose.
Sweigert, Clare, " "	Wilmot, Zula E., Milpitas, Cal.
Sweigert, Emma, " "	Wiley, Georgia, Gilroy. Cal.
Sweigert, W. J. " "	Williams, Bessie San Jose.
Syer, Pauline " "	Williams, Carrie. " "
Syer, Robert J. " "	Williams, Gertrude, " "
Tantau, Evelyn M., Saratoga	Williams, Verginia, " "
Treanor, Edith C., San Jose	Williams, Mrs., " "
Trumbull, Rose M., Santa Cruz, Cal.	Wood, Maybelle L. " "
Upton, Lotta, San Jose.	Wright Isabel F. " "
Watson, Grace L., Santa Clara, Cal.	Yoell, Genevieve, San Jose
Watt, William, Oakland, Cal.	Young, Agnes, San Jose
Wehn, Earle A., San Jose.	Young, Harriet, San Jose





—A BRANCH—

—OF THE—

King Conservatory of Music.

will begin operations in close proximity to the Leland Stanford Junior University at the beginning of the year, 1896, to prepare students at that institution and at Palo Alto for entrance to the KING CONSERVATORY OF MUSIC.

MISS IDA H. SHELLEY, B. M.

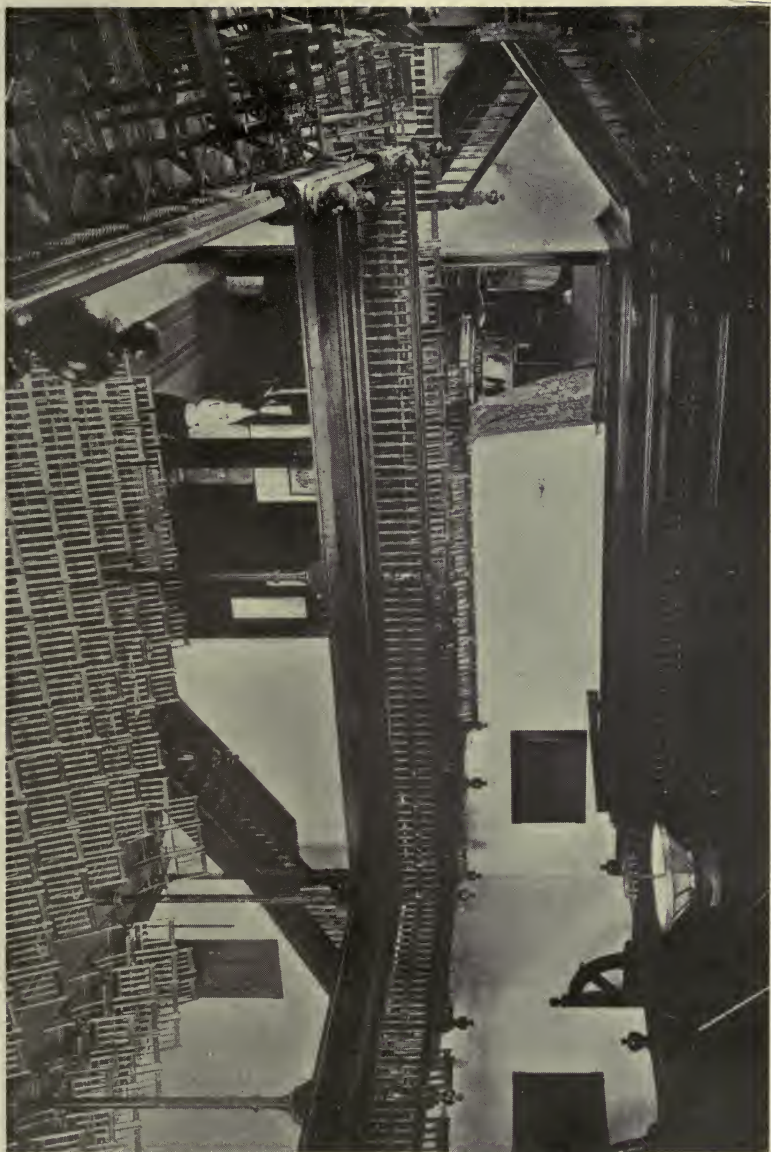
will have charge of the department. Examination and classification will be made by F. LOUI KING, DEAN.

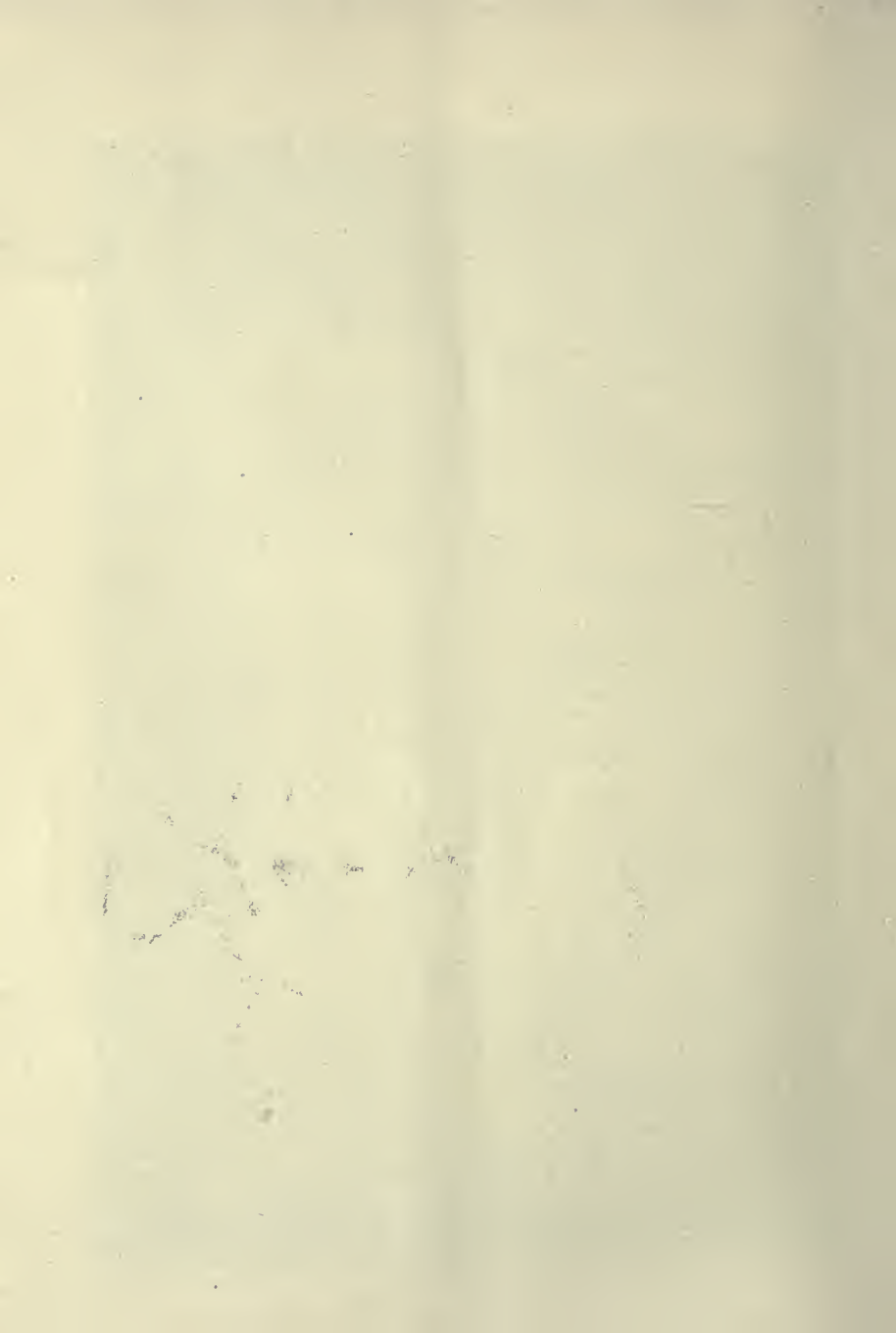


Programme

MR. EARL BROWN, accompanist

VIEW OF THE K. C. C. M. UPPER GALLERIES AND ENTRANCE TO LIBRARY.





THIRD EVENING—Dec. 21, 1894
Pianoforte Recital by MISS NEALLY STEVENS.

PROGRAMME

a-TOCCATA AND FUGUE.....	Bach Tausig
b-SONATA—Op. 31, No. 3.....	Beethoven
c-NOCTURNE—Op. 27, No. 1.....	Chopin
d-FASCHINGSCHWANK—No. 1.....	Schumann
a-MINUETTE MODERNE{.....	Alfred Barilli
b-CRADLE SONG }.....	
c-HUMORESKE.....	Arthur Bird
d-ETUDE MIGNON.....	Arthur Foote
e-ELEGIE.....	Jessie Gaynor
f-LA ZINGARA.....	Chaminade
g-BARCAROLLE }.....	Moskowski
MOMENT GIOJOSO{.....	
a-THE NIGHTINGALE{.....	Liszt
b-TARANTELLA }.....	

FOURTH EVENING—Jan. 15, 1895

Pianoforte, Violin and Song Recital.

Solo Pianist—Mr. F. Loui King Vocaliste—Miss Laura Holmes
Solo Violinist—Mr. Hermann Brandt Acc'panist—Mr. Earl Brown

PROGRAMME

SONATE—C minor, Op. 13, Pathetique.....	Beethoven
MR. F. LOUI KING	
SOUVENIR DE MOSCOU.....	Wieniawski
MR. HERMANN BRANDT	
A SUMMER NIGHT.....	A Goring Thomas
MISS LAURA HOLMES	
ANDANTE SPIANATO AND POLONAISE, Op. 22.....	Chopin
MR. F. LOUI KING	
CONCERTO—Op. 64. Andante, Allegretto, Vivace.....	Mendelssohn
MR. HERMANN BRANDT.	
THE VIOLETS.....	Edward F. Schneider
MISS LAURA HOLMES	
GRAND FANTASY on "Moses in Egypt".....	Thalberg
MR. F. LOUI KING.	

FIFTH EVENING—Jan. 22, 1895

Pianoforte Recital by MISS IDA H. SHELLEY

Vocaliste—Miss Beatrice Hall Musical Director—Mr. F. Loui King
Accompanist—Mr. Earl Brown and San Jose Orchestral Society.

PROGRAMME

- 1 { Prelude and Fugue, No. 48..... Bach
 { Albumblatter, Op. 28..... Greig
 { Die Jagd "The Chase"..... Rheinberger
 Song..... MISS BEATRICE HALL
- 2 { Etude in E major..... Chopin
 { Valse Elegante..... King
- 3 { Au Matin..... Godard
 { Caprice Espagnole..... Moszkowski
 Song..... MISS BEATRICE HALL
- 4 Concertstuck, Op. 79. With Orchestra..... Weber

SIXTH EVENING—Feb. 8, 1895 *

"Music, the Art of the Age."

An exercise in Music and Morals with violin illustrations—a lecture by the
REV. DR. H. REGINALD HAWEIS,
OF LONDON, ENGLAND.

SEVENTH EVENING—Feb. 26, 1895.

Pianoforte Recital by MISS ADA MAY CHURCHILL,
assisted byThe San Jose Orchestral Society, Mr. F. Loui King, Conductor
and the
St. Cecelia Club, Mr. Earl Brown, Accompanist

PROGRAMME

- a—Gondoliera, Op. 41..... Moszkowski
 b—Album Leaf, Op. 66..... Grutzmacher
 c—Ballade, A b major, Op. 47..... Chopin
 "LIFT THINE EYES"—Trio from the Oratorio "Elijah"..... Mendelssohn
 ST. CECELIA CLUB
- a—The Nightingale..... Alabieff-Liszt
 b—Ein Brief ohne Worte, Op. 1, No 2 }
 c—Homoreske, Op. 10, No. 2. [Concert Etude } King
 "Come Let us Drive Old Winter Out"..... Franz Abt
 K. C. M. ST. CECELIA CLUB
- Sonate, Op. 27, No. 2..... Beethoven
 Adagio sostenuto, Allegretto, Presto agitato
 "Thou Heav'n Blue and Bright"..... Franz Liszt
 K. C. M. ST. CECELIA CLUB
- a—Valse Francaise..... Thome
 b—Tarantella, Op. II..... Gustave Schumann
 Concertstuck, Op. 92..... Robert Schumann
 Introduction and Allegro Appassionato
 With Orchestral accompaniment.

EIGHTH EVENING—March 19, 1895.

Pianoforte Recital by MISS AUGUSTA LOUISE SCHROEDER,
assisted by

MISS NANNIE KELLEY,—Vocaliste,
MR. EARL BROWN—Accompanist,
and the

San Jose Orchestral Society, MR. F. LOUI KING, Director.

PROGRAMME

- a-Invention Emin (3 voices }
b-Gavotte and Musette, G Minor }Bach
c-Nocturne, Eb. Op. 1 No. 3.....King
d-The Two Skylarks.....Leschetizky
Vocal Solo,—“Voi che Sapete” (Figaro).....Mozart
a-Berceuse, Op. 57 }
b-Scherzo in Bb. Minor Op. 31 }Chopin
Vocal,—“The Pining Flower,”Rotoli
a-La Filense.....Raff
b-Polonaise in E Major.....Liszt
Concerto Op. 37.....Ludwig von Beethoven
Allegro con brio, Largo, Allegro Rondo
With Orchestral accompaniment.

NINTH EVENING—March 25, 1895

Pianoforte Recital by MR. F. LOUI KING
assisted by

MRS. J. C. LEWIS, Contralto
MR. HENRI DYKMANS, Baritone

Pianists—MISS ELSIE PRATT AND MISS ADA M. CHURCHILL.

PROGRAMME

PIANOFORTE SOLI—

- Polonaise, Op. 40, No. 1. Nocturne, Op. 15, No. 2 }
Etude Op. 25, No. 1. Valse, Op. 34, No. 1.....} Chopin
MR. F. LOUI KING

VOCAL SOLO—Toreadors Song from Carmen.....Bizet
MR. HENRI DYKMANS

DUO—for 2 Pianofortes. Grand March Triumphale. DeMeyer and F. L. King
MISS A. M. CHURCHILL AND MISS E. PRATT

VOCAL SOLO—“Hearest Thou”.....Mattei
MRS. J. C. LEWIS

PIANOFORTE SOLI—“Songsters of Paradise,” by request F. L. King
Song Without Words No. 13.....Mendelssohn
Story of a Broken Heart, by request.....Gottschalk
Etude, Op. 14, No. 1.....Ravina
Minuetto, by request.....Boccherini-Kettin
MR. F. LOUI KING

VOCAL SOLO—“Will O’ the Wisp”.....Cherry
MR. HENRI DYKMANS

VOCAL SOLO—“God Grant the Love”.....Nessler
MRS. J. C. LEWIS

PIANOFORTE SOLO—2nd Rhapsody.....Liszt
MR. F. LOUI KING

TENTH EVENING—April 16, 1895.

Violin Recital by MR. HERMANN BRANDT, Solo Violinist,
 MR. F. LOUI KING—Pianist. MR. GEO. d'ABLAING,—Violinist
 MISS TILLIE BROHASKA—Vocaliste.

PROGRAMME

- Violin Solo—Suite in F Major, Op. 27..... Franz Ries
 a—Praludium—Allegro risoluto.
 b—Scherzo—Molto Vivace.
 c—Romanza—Andante Sostenuto.
 d—Burleske—Vivace.
 MR. HERMANN BRANDT.
 VOCAL SOLO—"Liete Signori," from Les Huguenots..... Meyerbeer
 MISS TILLIE BROHASKA
 VIOLIN SOLI—Nocturne, E b. Op. 9..... Chopin-Sarasate
 Valse Diabolique..... Eller
 MR. HERMANN BRANDT.
 VIOLIN SOLO—Ciaccona (violin alone)..... Bach
 MR. HERMANN BRANDT
 VOCAL SOLO—"Protestations." Violin Obligato..... Norris
 MISS TILLIE BROHASKA
 VIOLIN SOLO—Concerto No 8—Gesangscene..... Spohr
 MR. HERMANN BRANDT
 VIOLIN SOLI { a—Air on G String..... Bach
 { b—La Ronde des Lutins (Witches Danse)..... Bazzini
 MR. HERMANN BRANDT
 CONCERT SYMPHONIE—Op. 33, for two Violins..... Alard
 MR. HERMANN BRANDT
 MR. GEO. d'ABLAING

ELEVENTH EVENING—April 30, 1895

Pianoforte Recital by MISS HAZEL PARK
 assisted by

MISS BEATRICE HALL—Vocaliste.
 MR. EARL BROWN—Accompanist.
 and the

San Jose Orchestral Society, Mr. F. Loui King, Conductor.

PROGRAMME

- a—Warum } from Op. 12 { R. Schumann
 b—Grillen }
 c—Vogel als Prophet Op. 82 }
 d—Aus dem Carnaval, Op. 19, No. 3..... E. Greig
 Chanson de Florian..... B. Godard
 a—Nocturne, Op. 37, No. 1..... F. Chopin
 b—Minuet Antique..... J. Paderewski
 c—Harmony of the Pines..... F. L. King
 d—Phantasiestuck, Op. 50 No. 3..... X. Scharwenka
 Angels' Serenade—violin obligato by Mr. G. d'Ablaing..... Praga
 a—Andante, Op. 31..... C. Mayer
 b—Lieder ohne worte, No. 10..... F. Mendelssohn
 c—La Danza Napoletana..... F. Liszt
 Concerto Op. 54..... R. Schumann
 Orchestral Accompaniment by the San Jose Orchestral Society.

TWELFTH EVENING—May 21, 1895

Grand Concert by the SAN JOSE ORCHESTRAL SOCIETY
assisted by

MR. HERMANN BRANDT, Solo Violinist. MRS. J. C. LEWIS, Vocaliste.

MISS FLORENCE PARK, Solo Pianiste.

MR. F. LOUI KING, Musical Director.

PROGRAMME

OVERTURE—La Dame Blanche..... Boldieu

ORCHESTRA

VOCAL SOLO—"Dreams".....Streletzki

Violin Obligato by MR. F. d'ABLAING

MRS. J. C. LEWIS.

Slavonic Danse..... Dvorak

ORCHESTRA

Introduction and Polonaise de Bravura..... F. L. King

Pianoforte and Orchestra

MISS FLORENCE PARK

Klein Kobold—"The Little Wag"..... Eilenberg

ORCHESTRA

VIOLIN SOLO—Fantasia from Othello.....Ernst

MR. HERMANN BRANDT

[accompanied by Mr. F. LOUI KING]

Intermezzo—Naila..... Delibes

ORCHESTRA

VOCAL SOLO—"The Crown of Sorrow"..... F. L. King

[String Accompaniment]

MRS. C. J. LEWIS

OVERTURE—Zampa..... Herold

ORCHESTRA

THIRTEENTH EVENING—May 28, 1895

Pianoforte Recital by Miss ELSIE PRATT,

assisted by

MISS MARION LORD—Vocaliste.

MR. EARL BROWN—Accompanist.

and the

San Jose Orchestral Society, Mr. F. Loui King, Conductor.

PROGRAMME

a—Italian Concerto..... John Sebastian Bach

Allegro, Moderato, Andante, Presto.

b—Leggierissimo from Op. 7..... F. Mendelssohn-Bartholdy

c—Grand Minuett..... Edgar Sherwood

VOCAL SOLO—a—'Twas April..... Ethelbert Nevin

b—The Maiden and the Butterfly..... Chadwick

a—Etude, Op. 25, No. 9. }

b—Nocturne, Op. 37, No. 2. }..... Fdk. Chopin

c—Danse Grotesque alla Tarantella, Op. 21, No. 2..... F. Loui King

VOCAL SOLO—The Magic Song..... Meyer-Helmund

Grand Fantasy, "Rigoletto"..... Franz Liszt

Concerto, Op. 25..... Anton Rubinstein

a—Moderato b—Andante, c—Con Moto.

Orchestral accompaniment by the

San Jose Orchestral Society, Mr. F. Loui King, Director.

FOURTEENTH EVENING—May 29, 1895

Violin Recital by M. EUGENE YSAÏE,

M. AIME LACHAUME.

PROGRAMME

Sonata, Op. 96 For Violin and Pianoforte.....	Beethoven
Known as the Kreutzer.	
Adagio and Allegro con brio.....	Andante Con varie Presto
M. EUGENE YSAÏE, M. AIME LACHAUME.	
Fantasia Appassionata—3 movements.....	Vieuxtemps
M. EUGENE YSAÏE.	
Scherzo in B flat Minor, Op. 31.....	Chopin
M. AIME LACHAUME.	
a—Sarabande—Gigue.....	Bach
b—Parsifal.....	Wagner
M. EUGENE YSAÏE.	
Rhapsody No 2.....	Liszt
M. AIME LACHAUME	
Rondo Capricciosa.....	Saint Saens
M. EUGENE YSAÏE	

FIFTEENTH EVENING—June, 6, 1895

Pianoforte Recital by MISS GRACE LYNN WATSON. (Post Graduate)
assisted byMISS MAY BURRELL, AND MR. ERNST WENTZEL,
and the BEETHOVEN QUARTETTE

MR. GEO. d'ABLAING, 1st Violin, MR. H. M. McCABE, 2nd Violin,
MR. MILTON ISH, Cello, MR. ROY MAYNE HUNKINS, Violoncello.
MR. EARL BROWN, Accompanist.

PROGRAMME

a—Liebeslied, Op. 25, No. 11.....	Adolph Henselt
b—Staccatella, Op. 50, No. 3.....	Constantine Sternberg
c—Berceuse.....	Ceaser Cui
d—Valse de Concert, Op. 3.....	J. Wieniawski
VOCAL SOLI—a—Gute Nacht, Du mein Herziges Kind.....	Franz Abt
b—Love, I dream of thee.....	Strelezki
MR. ERNST WENTZEL	
a—Polonaise, C sharp minor.....	Fd'k Chopin
b—Scherzino.....	M. Moszkowski
c—Lieder ohne Worte—Duetto.....	F. Mendelssohn
d—Capricietto A flat.....	F. L. King
VOCAL, SOLO—a—A Leaf.....	Neidlinger
b—A Winter Lullaby.....	DeKoven
MISS MAY BURRELL	
Rhapsody No. 6.....	Franz Liszt
Quintette, Op. 53.....	Louis Spohr
Allego Moderato—Larghetto con Moto	
Minuetto and Trio Finale Allegro Molto.	

SIXTEENTH EVENING—Sept. 16, 1895
TORBETT CONCERT COMPANY
at Hall's Auditorium.

PROGRAMME

OLAV TRYGVASON.....	Reissiger
THE LUTTEMAN SEXTETTE	
PIANO SOLO—March Militaire.....	Tausig Liszt
COUNTESS FRIDA DE TERSMEDEN	
SEXTETTE—Polka.....	Wahlin
THE LUTTEMAN SEXTETTE	
VIOLIN SOLO—Andante and Sherzo Capriccioso.....	David
MISS OLLIE TORBETT	
SEXTETTE—Rocked in the Cradle of the Deep.....	Arr. by Moquist
THE LUTTEMAN SEXTETTE	
PIANO SOLO—Grand Valse de Concert.....	Wieniawski
COUNTESS FRIDA DE TERSMEDEN	
TENOR SOLO, with violin obligato—Serenade.....	Schubert
MISS OLLIE TORBETT AND MR. C. FROHOLM	
SEXTETTE—A Peasant Wedding.....	Soderman
a—March. b—In the Church. c—Congratulations. d—In the Bridal House.	
THE LUTTEMAN SEXTETTE	
VIOLIN SOLO—Polka de Concert.....	Ardito
MISS OLLIE TORBETT	
SEXTETTES—a—Kerry Dance.....	Arr. by Shattuck
b—Folksong (with tenor solo.....)	Soderberg
MR. F. ERIKSON AND THE LUTTEMANN SEXTETTE	

SEVENTEENTH EVENING—Sept. 18, 1895

TORBETT CONCERT COMPANY
at K. C. M.

PROGRAMME

WEDDING MARCH.....	Soderman
THE LUTTEMAN SEXTETTE	
PIANO SOLO—Erl King.....	Schubert-Liszt
COUNTESS FRIDA DE TERSMEDEN	
SEXTETTE— {a—Serenade.....	Kjerulf
{b—“Polka.....	Wahlin
THE LUTTEMAN SEXTETTE	
VIOLIN SOLO—Concerto (Andante and Finale.....)	Mendelssohn
MISS OLLIE TORBETT	
SEXTETTE—“Annie Laurie,” with Bass Solo.....	Arr. by Dudley Buck
THE LUTTEMAN SEXTETTE	
PIANO SOLO—Etude (F moll).....	Grieg
COUNTESS FRIDA DE TERSMEDEN	
TENOR SOLO—“Dream Visions,” with violin obligato.....	Schumann
MISS OLLIE TORBETT AND MR. C. FROHOLM	
SEXTETTES— {a—Love's Old Song.....	Arr. by Schattuck
{b—Swedish Studentsong.....	Bellman
THE LUTTEMAN SEXTETTE	
VIOLIN SOLO—Le Menetrier (The Fiddler).....	Wieniawski
MISS OLLIE TORBETT	
SEXTETTES— {a—A, B, C.....	Zoellner
{b—Folksong (with tenor solo).....	Arr. by Soderman
MR. F. ERIKSON AND THE LUTTEMAN SEXTETTE	

EIGHTEENTH EVENING—Sept. 24, 1895.

Pianoforte Recital by MISS EMMA SWEIGERT,
(Member of the Senior Class, Graduating Dec. 20th, 1895.)

Assisted by

San Jose Orchestral Society. and MR. JAMES T. PRESTON, Vocalist.

PROGRAMME

- PIANOFORTE SOLI—
 a—Etude in A minor..... Clementi
 b—Danse Espagnole, No. 4, Op 12..... Moszkowski
 c—Etude Melodique }
 d—Minuetto, Op. 163 } Raff
- VOCAL SOLI—
 a—Oh, Fair, and Sweet and Holy }
 b—Oh, that we two were Maying } Nevin
- PIANOFORTE SOLO—Sonata, Op. 22..... L. von Beethoven
 Allegro con brio. Adagio con molto espressione.
 Minuetto. Rondo Allegretto.
- VOCAL SOLO—Thine eyes so Blue and Tender..... Lassen
- PIANOFORTE SOLI—
 a—Overture..... Bach-Joseffy
 b—Gondoliera-Venezia..... F. Liszt
 c—Polka Caprice..... F. Loui King
- Concerto. Op. 49..... Mendelssohn
 (Orchestral Accompaniment)
 Allegro Apassionata. Adagio. Presto Scherzando.

NINETEENTH EVENING—Oct. 15, 1895

Pianoforte Recital by MISS MINNIE GERICH,
(Member of the Senior Class of 1895.)

assisted by

MR. F. C. SMITH—Vocalist

and the

San Jose Orchestral Society, Mr. F. Loui King, Director.

PROGRAMME

- PIANOFORTE SOLI—
 {a—Nocturne, A major..... Field
 {b—Sonata in A major, No. 9..... Mozart
 Andante and Variations
 Minuett and Trio
 Rondo alla turca
- VOCAL SOLO—‘Come where the Lindens Bloom’..... Buck
- PIANOFORTE SOLI—
 {a—Air de Ballet. Op. 36..... Moszkowski
 {b—Lieder Ohne Worte, No. 14..... Mendelssohn
 {c—Etude ‘The Swallows’..... Ascher
 {d—‘a Capriceuse, Op. 33 }
 {e—Valse..... Sternberg
- VOCAL SOLO—Only the Sound of a Voice..... Watson
- PIANOFORTE SOLI—
 {a—Impromptu C sharp Minor..... Chopin
 {b—Andante from Sonata, No. 1..... F. L. King
 {c—Saltarello... Mattei
- PIANOFORTE SOLO—Concerto, No. 20, D Minor..... Mozart
 Allegro. Romanza. Rondo, Allegro Assai.
 Orchestral accompaniment by the San Jose Orchestral Society.

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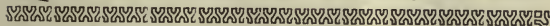
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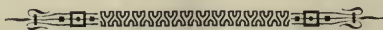
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SAN JOSE, CAL.

·TWENTIETH EVENING—Oct. 25, 1895

KING CONSERVATORY OF MUSIC,

Musical Programme by the members of the Junior Class of the Conservatory

MISS SADIE ALLEN
MISS BEATRICE HALL MISS LIBBIE KELLEY MISS SUE GORDON
MISS BERDELLA DOPKINS MISS MAY D'OYLY MISS MARION LORD

MR. T. WALTER SEARLE

Assisted by MR. R. S. HUNKINS, Violoncello

Duo for two Pianofortes—Ungarische Rhapsodie.....Low

MISS SUE GORDON AND MISS LIBBIE KELLEY

VOCAL SOLO—"The Garden of Sleep".....DeLara

MISS BEATRICE HALL

PIANOFORTE SOLO—Impromptu Op. 90, No. 4.....Schubert

MISS BERDELLA DOPKINS

VOCAL SOLO—"Twas April".....E. Nevin

MISS MARION LORD

PIANOFORTE SOLO—Impromptu Op. 36.....Chopin

MISS MAY D'OYLY

TRIO—On a theme of Loeschhorn..... Arr. by F. L. King

MISS SADIE ALLEN—Pianoforte

MR. T. WALTER SEARLE—Flute

MR. R. S. HUNKINS—Violoncello

TWENTY-FIRST EVENING—Nov. 1, 1895

Pianoforte Recital, entirely from the music of Frederick Chopin.

—by—

MISS ADA MAY CHURCHILL

assisted by

MISS ELIZABETH Z. MURPHY, Vocaliste, and Orchestra

Conducted by Mr. F. L. King.

PIANOFORTE SOLI—a-Nocturne, D. flat, Op. 27, No. 2

b-Ballade in G. minor, Op. 23

VOCAL SOLI—a-A Maiden's Wish

b-What Lov'st Thou Maiden?

PIANOFORTE SOLO—Rondo in E flat Op. 16

PIANOFORTE SOLO—WITH ORCHESTRAL ACCOMPANIMENT

Variations on La ci darem, Op. 2.

ORCHESTRA

VIOLINS—MR. GEO. D'ABLAING

MR. MCCABE

MR. S. E. SMITH

MISS MYRTLE AMMEN

MISS FLORENCE BARTHEL

MR. L. FOOTE KING

VIOLAS—HERR HERMANN BRANDT

HERR HENRI DYKMANS

'CELLOS—MR. FRITZ D'ABLAING

MR. ROY HUNKINS

BASS—MR. ROLAND HILL

OBOE—MR. T. W. SEARLE

MR. GEO. PENNIMAN

FLUTES—MR. ED. W. MAYNARD AND MR. F. JAFFE

CLARINET—MR. CHAS. E. PARKMAN

FAGOTTI—Played on Violoncelli by

MISS ADELAIDE ALLEN AND MISS LUENA M. KING

TRUMPETS—MR. A. ROBERTS AND DR. BENNETT

TYMPANI—MR. F. GIORZA KING

TWENTY-SECOND EVENING—Nov. 15, 1895

Pianoforte Recital entirely from the Music of Robert Alexander Schumann.

by

MISS HAZEL PARK

Assisted by

MISS BEATRICE HALL, Vocaliste.

MR. GEO. d'ABLAING, Violinist.

MR. FRITZ d'ABLAING, Violinist.

MR. MILTON ISH, Viola

MR. ROAMAYNE S. HUNKINS, Violoncello.

PROGRAMME

PIANOFORTE SOLI—a-Romanza F sharp major, Op. 28, No. 2.

b-Novelette, Op. 21, No. 1.

VOCAL, SOLI—4 Songs from "Woman's Life and Love."

a—"Since Mine Eyes Beheld Him."

b—"Is't True? I cannot Believe it."

c—"He, the Best of All, the Noblest."

d—"Oh, Thy First Word has thou Inflicted Now."

PIANOFORTE SOLO—Papillon, Op. 2. 12 Pieces.

"Schumann's Op. 2 consists of a set of 12 small pieces in danse form under the name of Papillons. The name Papillons is not meant to indicate a light, fluttering character in the pieces, but rather refers to musical phases which proceeding from various experiences of life, have attained the highest musical import, as the butterfly soars upward out of the chrysalis. No inner musical connection subsists between them. But Schumann felt the necessity of giving them a poetical connection and for this purpose he adopted the last chapter but one of Jean Paul's "Elegel-Jahre," where a masked ball is described at which the lovers Wina and Walt are guests, a poetic back-ground to the series. The several pieces of music may thus be intended to represent partly the different characters in the crowd of maskers, and partly the conservation of the lovers. The 12th piece is written designedly with references to this scene in Jean Paul, as is plain from the indication written above the notes found near the end—"The noise of the Carnival-night dies away. The clock strikes 6." The strokes of the bell are actually audible, being represented by the A six times repeated. Then all is hushed, and the piece seems to vanish into thin air, like a vision."

QUINTETTE FOR PIANOFORTE AND STRINGS—Op. 44.

a-Allegro Brillante

b-Alla Marcia

c-Scherza Molto vivace and Trio

d-Allegro ma non troppo

TWENTY-THIRD EVENING—Nov. 22, 1895

Pianoforte Recital entirely from the music of Ludwig von Beethoven

—by—

MISS AUGUSTA LOUISE SCHROEDER

assisted by

MR. JAMES T. PRESTON, Vocalist

MR. GEO. d'ABLAING, Violin

MR. FRITZ d'ABLAING, Violoncello

MR. MILTON ISH, Viola

PROGRAMME

PIANOFORTE SOLI

Andante Favori

March Turk, arranged by Anton Rubinstein.

VOCAL SOLO

"ADELAIDE"

QUARTETTE—Op. 16. Pianoforte and Strings.

Grave, Allegro, ma non troppo.

Andante Cantabile

Rondo, Allegro, ma non troppo.

PIANOFORTE SOLO—Sonate, Op. 54. (Appassionata)

Allegro, Assai, Andante con motto, Allegro ma non troppo a Presto.

TWENTY-SIXTH EVENING—Dec. 13, 1895

GRADUATING EXERCISES.

SECOND PROGRAMME

1. DUO—CONCERTANTE, Op. 4. Two Pianofortes.... C. E, Stephens
MISS EMMA E. SWEIGERT WITH MISS IDA H. SHELLEY
2. PIANOFORTE SOLO—a-Étude in A b.....F. L. King
b-Polonaise, Op. 9.....Paderewski
MISS ADA M. CHURCHILL
3. QUARTETTE—Op. 41.....Saint-Saens
Allegretto, Andante, poco Allegro, Allegro.
MISS ADA M. CHURCHILL, Pianiste.
MR. GEO. d'ABLAING, Violin MR. MILTON ISH, Viola
MR. ROMAYNE S. HUNKINS, 'Cello
4. VOCAL SOLO—"Dedication.".....Schumann
MR. ERNEST WENTZEL
5. RHAPSODIE—ESPAGNOL.....Liszt
MISS IDA H. SHELLEY, Pianiste
6. QUINTETTE—Op. 107.....Raff
Allegro assai, Allegro vivace quasi Presto.
Andante quasi Larghetto, Allegro brioso.
MISS IDA H. SHELLEY, Pianiste
Assisted by
MR. GEO. d'ABLAING, Violin MR. FRITZ d'ABLAING, Violin
MR. MILTON ISH, Viola MR. ROMAYNE S. HUNKINS, 'Cello
7. VOCAL SOLO—"Prayer.".....Mascagni
MISS MARION LORD
MISS B. TISDALE, Harp MR. GEO. d'ABLAING, Violin
MR. F. L. KING, Organ MR. EARL BROWN, Pianoforte
8. PIANOFORTE SOLO—Andante spianato and Polonaise, Op. 22...Chopin
MISS EMMA E. SWEIGERT
Orchestral part on 2nd Pianoforte by F. L. KING
9. TRIO—Op. 18 Allegro, Andante con Moto.....H. Hoffman
Vivace Assai, Allegro con fuoco
MISS EMMA E. SWEIGERT, Pianiste
Assisted by
GEO. d'ABLAING, Violin ROMAYNE S. HUNKINS, 'Cello

TWENTY-SEVENTH EVENING—Dec. 20, 1895

GRADUATING EXERCISES.

THIRD PROGRAMME

1. DUE—Introduction and Polonaise, Op. 3.....Chopin
MISS ADA MAY CHURCHILL, Pianiste
MR. ROMAYNE S. HUNKINS, Violoncellist
2. TRIO,—Op. 11. Allegro con brio, Tema con varie—Allegro. Beethoven
MISS MINNIE MAE GERICH, Pianiste.
GEO. D'ABLAING, Violin. FRITZ D'ABLAING, 'Cello.
3. PIANOFORTE SOLO—Sonata, Op. 42.....Schubert
Moderato, Andante poco mosso
Scherzo Allegro vivace, Rondo Allegro vivace
MISS HAZEL PARK

(Twenty-Seventh Evening concluded.)

4. VOCAL SOLO—Sognai.....Schira
MISS ADELAIDE ALLEN
 5. PIANOFORTE SOLO—March from "Tannhauser".....Wagner-Liszt
MISS AUGUSTA LOUISE SCHROEDER
 6. QUARTETTE—Op. 18. Con brio, Adagio.....Bungert
Agitato Allegro giocso
MISS EMMA EVELYN SWEIGERT, Pianiste
assisted by
GEO. D'ABLAING, Violin MILTON ISH, Viola
R. S. HUNKINS, Cello
 7. PIANOFORTE SOLO—Polonaise Op. 53.....Chopin
MISS IDA HJERLEID SHELLEY
- Address and Conferring of Degrees. by
EDWARD E. COTHRAN, Esq.,
President of the Board of Trustees.

TWENTY-EIGHTH EVENING—Feb. 24, 1896

Pianoforte Recital by MISS IDA SHELLEY

PROGRAMME

1. Bridal Party Passing By, Op. 19, No. 2.....Grieg
2. Etude in E major, Op. 10, No. 3 }
3. Valse, Op. 70, No. 1.....Chopin
4. Polonaise, Op. 53..... }
5. Song Without Words. No. 22 }
6. Scherzo, Op. 16, No. 2.....Mendelssohn
7. Rondo Capriccioso, Op. 14.. }
8. Valse Elegante.....F. Loui King
9. Wedding March and Elfin Dance.....Liszt

TWENTY-NINTH EVENING—March 2, 1896

Concert by

CHICAGO LADY QUARTETTE—FIRST NIGHT

PART I.

- QUARTETTE—"Awake Pretty Kate.".....Macy
- READING—"Money Musk" by Nettie Jackson.....Anon
- SOLO—Selected, by Katherine Jones.....
- QUARTETTE—"In Old Madrid.".....Arr. Thatcher
- SOLO—Waltz Song Pearl Hodson.....Denza
- IMPERSONATION—"What a Little Boy Thinks About Things"
Nettie Jackson

PART II.

- QUARTETTE—Scotch Songs.....Arr. Mrs. Raymond
- SOLO—Lieti Signor, Elizabeth Ludwig.....Meyerbee
- QUARTETTE—Ben Bolt.....Kneas
- SOLO—The Last Watch Alice Merrill Raymond.....Pinsut
- READING—"But Then," Nettie Jackson.....Ben King
- QUARTETTE—Good Night.....Pinsute

THIRTIETH EVENING—March 3, 1896

Concert by

CHICAGO LADY QUARTETTE—SECOND NIGHT

PART I.

QUARTETTE—Waltz Song.....	Vogel
READING—"If I Could Be By Her," Nettie Jackson.....	King
SOLO—Asthore, Katherine Jones.....	Thotora
QUARTETTE—"Bye Lo Land".....	Macy
SOLO—"Burst ye Apple Buds," Pearl Hodson.....	Emery
IMPERSONATION—Selected, Nettie Jackson.....	

PART II.

QUARTETTE—Selected.....	
SOLO—"Roberto Che to Adoro," Elizabeth Ludwig.....	Mayerbeer
QUARTETTE—"Owl and Pussy Cat,".....	
SOLO—"Songs of Araby," Alice Merrill Raymond.....	
READING—"Two Gentlemen of Verona," Nettie Jackson.....	Anon
QUARTETTE—"Last Rose of Summer,".....	Anderson

THIRTY-FIRST EVENING—March 27, 1896

Concert by

ONDRICEK AND MATERNA

PROGRAMME

1. RHAPSODIE No. 6.....Liszt
ISIDORE LUCKSTONE
2. CONCERTO PATHETIQUE.....Ernst
FRANZ ONDRICEK
3. ARIA—"Tannhauser".....Wagner
AMALIA MATERNA
4. a-BARCAROLE }Ondricek
b-FANTASIE }
FRANZ ONDRICEK
5. POLONAISE—A flat.....Chopin
6. LIEBESTOD—Tristan and Isolde.....Wagner
AMALIA MATERNA
7. WITCHES' DANCE.....Paganini
FRANZ ONDRICEK
8. AVE MARIA.....Gounod
AMALIA MATERNA. FRANZ ONDRICEK ISIDORE LUCKSTONE

THIRTY-SECOND EVENING—May 26, 1896

Pianoforte Recital by MISS MAY D'OYLY
Assisted by the

SAN JOSE ORCHESTRAL SOCIETY

MISS PAULINE AYER AND MADAME ROSA AMATA

PROGRAMME

- PIANOFORTE SOLO—Capriccio, Op. 5 "Presto" } Mendelssohn
Song Without Words, No. 37 }
Octave Etude, No. 7, 3d Book Kullak
VOCAL SOLO—Aria from "La Traviata" Verdi
PIANOFORTE SOLO—Prelude, Op. 28, No. 15 Chopin
Troika (November) Op. 37, No. 2.... Tschaikowsky
Nocturne G, Op. 37, No. 2..... Chopin
Air de Ballet Chaminade
VOCAL SOLO—Cavatina from "Don Pasquale" Donizetti
Tarantella (Venezia e Napoli) Liszt
Concerto, Op. 44, "Allegro" Tschaikowsky
Orchestral Accompaniment by the S. J. O. S.,
Conductor, Mr. F. Loui King.

THIRTY-THIRD EVENING—June 9, 1896

Pianoforte Recital by MISS SUE GORDON
assisted by

MISS PAULINE SYER, MADAM AMATA

And the San Jose Orchestral Society, F. Loui King, Conductor.

PROGRAMME

- PIANOFORTE SOLO—Sonata, Op. 31, No. 3..... Beethoven
a-Allegro. b-Scherzo-Allegretto Vivace.
c-Minuetto, Moderato Grazioso—Trio. d-Presto con fuoco.
VOCAL SOLO—"Non e ver" Mattei
MISS PAULINE SYER
PIANOFORTE SOLO—Song Without Words, No. 31..... Mendelssohn
Valse, Op. 34, No. 3..... }
Nocturne, Op. 55, No. 1.. } Chopin
Concert Galop, Op. 11..... Wm. Mason
VOCAL SOLO—Il Bacio Arditi
MISS PAULINE SYER
PIANOFORTE SOLO—La Fileuse (Spinning Song) Op. 157, No. 2.... Raff
Rhapsody, No. 6..... Franz Liszt
RONDO BRILLIANT, Op. 29..... Mendelssohn

THIRTY-FOURTH EVENING—June 11, 1896

Grand Concert

By ANTON SCHOTT

PROGRAMME

1. Valse Caprice—Arthur Fickenschcr..... Rubinstein
2. Der Sanger—(Ballade von Gothe) Anton Schott..... Schumann
3. Etude—Arthur Fickenschcr..... Chopin
4. Erlkonig..... Schubert
- Die beiden Grenadiere..... Schumann
- Anton Schott
5. Elsa's Brautgang—Arthur Fickenschcr..... Wagner. Liszt
6. Graal-Erzählung—Anton Schott..... Wagner
7. Campannella—Arthur Fickenschcr..... Paganini-Liszt
8. a-Rheinlied..... Starck
- b-Wanderlied..... Schumann
- Anton Schott

THIRTY-FIFTH EVENING—October 9, 1896

Pianoforte Recital by MISS ADA M. CHURCHILL

assisted by

MRS. W. J. KIRKPATRICK, Vocaliste, MR. MILTON ISH, Violinist,
 MR. R. S. HUNKINS, 'Cellist, MISS FAITH ORTON, Accompanist.

PROGRAMME

- PIANOFORTE SOLI—Nocturne, Op. 32, No. 2..... }
 Mazurka, Op. 6, No. 1..... }
 Etude, Op. 10, No. 8..... } Chopin
 Valse, Op. 34, No. 2..... }
 Scherzo, B flat minor, Op. 31..... }
- VOCAL SOLO—Stella, The Star Faure
- PIANOFORTE SOLI—Abendlied, Op. 85..... }
 The Elf, from Op. 124.. } Schumann
- Scherzo, Op. 4..... Brahms
- VOCAL SOLO—Elegie, ('Cello obligato.)..... Massenet
- TRIO—Op. 42, Violin 'Cello and Piano..... Gade
- Allegro animato, Allegro molto vivace,
 Andantino, Allegro con fuoco.

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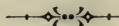
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To Messrs. Siefert & Brown
San Jose, Cal.

San Jose Aug ¹⁵ 12th 1905.

Gentlemen: Impreciation of remarks and munificence made by a few unprincipled persons, concerning the terms under which I use the Sterling Piano orders in the King Conservatory of Music, I desire to state, unsolicited by the Public generally, that the instruments in question, Elogium number, to which I shall have to add three or four more very soon, were selected by me on their merits. First of French, Second, of Quakley & Symphany of Gorse. Third General Arabic Minnah! These instruments were not rented, but bought outright as the contracts well show. Furthermore, either one year continually and most trying use, from 8 to 10 hours per day, for there are now in my Conservatory nearly 150 students registered. They have given satisfaction by and by most sanguine expectations only are just as good as the day they were put in without a fault or flaw in any one of them. You may see these lines on a piece of paper they are simply written as an honest expression of my opinion of a Sterling Piano &c. Factory
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THIRTY-SIXTH EVENING—Oct. 16, 1896

Pianoforte Recital by MISS LIBBIE KELLEY

Assisted by

MISS STELLA GUMMOW, Vocaliste

MR. GEO. d'ABLAING, Violinist MR. FRITZ d'ABLAING, Cellist

PROGRAMME

PIANOFORTE SOLO—Sonate, Op. 27, No. 2.....Beethoven
Adagio, Allegretto, Presto.

VOCAL SOLO—Best of All.....Moir

PIANOFORTE SOLI—Three Fantasias, Op. 16....Mendelssohn-Bartholdi

No. 1.—in A Andante and Allegro No. 2—E minor Capriccio.

No. 3—in E The Rivulet

SECOND MEZURKA.....Godard

IMPROMPTU—Op. 142, No. 3, Thema and Variations.....Schubert

VOCAL SOLO—Spanish Bolero.....Van Lennep

PIANOFORTE SOLI—Arabeske, Op. 6, No. 8 ...}

Impromptu, Op. 10, No. 6...}

Karganoff

MAZURKA—in b minor Op. 33, No. 4. Impromptu, in G flat Op. 51. Chopin

UNTEN DEN BLATTEN.....Thome

NOVELLETE,—Op. 21, No. 1.....Schumann

TRIO—Op. 25.....Reissiger

Moderato, Allegro Appassionato. Andante quasi Allegretto.

Capriccio allegro Molto. Finale—Allegro non Troppo.

THIRTY-SEVENTH EVENING—Oct. 23, 1896

Pianoforte Recital by MASTER IRWIN EVELETH HASSELL

Aged 14 years. Class of '98.

assisted by

MISS SUE GORDON, Vocaliste. MADAME ROSA AMATA Accompaniste

PROGRAMME

PIANOFORTE SOLO—Sonate, in C minor, Op. 13.....Beethoven

Grave Introduction—Allegro Molto. Adagio—Allegro.

VOCAL SOLO—Valse Song.....Bellenghi

PIANOFORTE SOLI—Suite, in E b.....Bach

Allemande No. 1 Allemande No. 2 Courante—Sarabande.

Bouree—Minuet No. 1 Minuet No. 2.

SONGS WITHOUT WORDS.....Mendelssohn

No. 1, Book 1—Sweet Souvenir. No. 4, Book 6—Spinning Song,

VALSE—Op. 34, No. 1.....Chopin

VOCAL SOLO—Ah non Credia (Sonambula).....Bellini

PIANOFORTE SOLI—Romance in F minor.....Tschaikowski

INTRODUCTION AND FUGHETTA—(in octaves).....Turner

NOCTURNE—Op. 44.....Rubinstein

LITTLE PIECES.....Schumann

The Wild Ride. Happy Peasant returning from work. The Old Bogle.

The Poor Orphan. The Harvest Song, from Op. 68.

TRAUMEREI—from Op. 15.....

ROMANZA—from Op. 68. Repitition of Traumerei.....

CONCERT SOLO—Valse Elegante.....F. Loui King

THIRTY-EIGHTH EVENING—Oct. 27, 1896

Pianoforte Recital by MISS BERDELLA DOPKINS, Class of '96.

assisted by

SAN JOSE ORCHESTRAL SOCIETY AND MISS AGNES YOUNG, Vocaliste

PROGRAMME

- PIANOFORTE SOLI—Impromptu, A flat, Op. 142, No. 1.....Schubert
 Prelude and Fugue, C minor.....Bach
 Romanza, Op. 42, No. 1.....Moszkowski
 Cachoucha, (Spanish caprice).....Raff
 VOCAL SOLO—"Beauty's Eyes".....Tosti
 PIANOFORTE SOLI—Am Genfer See (Barcarole) Op. 139, No. 3... Bendel
 Song without words—"Spring Song".....Mendelssohn
 Spinning Song, Op. 81.....Litolff
 Faust Valse, Op. 129.....Jaell
 VOCAL SOLO—Le parlote d'amor.....Gounod
 PIANOFORTE SOLI—Rhapsody No. 8.....Liszt
 Krakowiak—Rondo, Op. 14.....Chopin
 Orchestral accompaniment by the San Jose Orchestral Society,
 Mr. F. Koui King, Director.

THIRTY-NINTH EVENING—Nov. 6, 1896

Violin Recital by MR. HENRI BETTMAN

(Graduate of the Brussels Conservatory and private pupil of Ysaie.)

Principal of the Violin Department at the K. C. M.

assisted by

MISS MARY E. WEBSTER, Vocaliste.

MISS AUGUSTA L. SCHROEDR, Pianiste.

MR. F. LOUI KING, Pianist

PROGRAMME

- VIOLIN SOLO—Concerto, Op. 20.....Camillo Saint-Saens
 Allegro, Andante espressivo—Allegro
 VOCAL SOLO—'avatina—From the Opera "Queen of Sheba"....Gounod
 VIOLIN SOLO—Ballade et Polonaise.....Vieuxtemps
 DUO—for Violin and Pianoforte—Sonata in G, Op. 30, No. 3....Beethoven
 Allegro Assai—Tempo di Minuetto ma
 Molto e grazioso—Allegro Vivace
 VOCAL SOLO—Im Herbst.....Franz
 VIOLIN SOLO—Adagio.....Franz
 Molto Perpetual.....Ries
 DUO—for two Pianofortes—Symphonic Poem—Tasso Lamento e Trionfo
 Franz Liszt
 1st Movement—Lento—Allegro energico—Lento assai.
 Adagio mesto—Recitativo
 2d Movement—Allegretto mosso con grazia—Poco a poco
 di Moto—Allegro energico—Lento Assai
 3d Movement—Allegro con molto brio—Presto
 Molto Animato

FORTIETH EVENING—Nov. 20, 1896
SENIOR RECEPTION

PROGRAMME

DUO FOR TWO PIANOFORTES—8 hands.

Danse Polonaise, Op. 3, No. 1. Scharwenka

MISS HELEN F. DUNN.

MISS GEORGIE WILLEY.

MISS ROSE TRUMBULL.

MISS ALICE NEWCOMB

PIANOFORTE SOLO—Grand Valse from Faust.....Liszt

MISS FLORENCE BARTHEL

PIANOFORTE SOLO—Scherzo in B minor, Op. 20.....Chopin

MISS FAITH ORTON

VOCAL SOLO—The Jewel Song from (Faust).....Gounod

MISS PAULINE SYER

PIANOFORTE SOLO—Valse Brillante, Ab.....Moszkowski

MISS FANNY C. GREEN

PIANOFORTE SOLO—Ballade, G minor, Op. 23.....Chopin

MISS GLADYS DOWNS

GRAND DUO—for two Pianofortes

On Themes from the Opera of "Tanhauser" by Wagner, especially
arranged for this occasion by F. Loui King

MISS SADDIE ALLEN

MISS FAITH ORTON

FORTY-FIRST EVENING—Nov. 30, 1896

Pianoforte Recital by MADAME BLOOMFIELD-ZEISSLER

PROGRAMME

SONATE APPASSIONATA, Op. 57.....Beethoven

PASTORALE } (Transcribed by Tausig).....Scarlatti

CAPRICCIO } Op. 12, No. 3.....Schumann

SPINNING SONG, Op. 67, No. 4Mendelssohn

*MARCHE MILITAIRE, (Transcribed by Tausig).....Schubert

ETUDE Op. 10, No. 4 }

VALSE, Op. 70, No. 1 }Chopin

SCHERZO, Op. 20. }

"IF I WERE A BIRD".....Henselt

RHAPSODIE, No. 12.....Liszt

*Composed originally as a piano duet by Schubert

FORTY-SECOND EVENING—Dec. 11, 1896

Grand Concert by the

SAN JOSE ORCHESTRAL SOCIETY, F. LOUI KING, Director.

PROGRAMME

1. OVERTURE—"Semiramide".....*Rossini*
ORCHESTRA
2. DUO—For Clarionette and Flute.—"The Butterfly.".....
MR. FRANK CARLTON
MR. STEVER
3. ARIA from *St. Paul*—"O God, have Mercy.".....*Mendelssohn*
MR. HENRI DYKMANS
4. SYMPHONY—(Unfinished.).....*Schubert*
Allegro Moderato. Andante Con Motto.
5. VIOLIN SOLO—La Petite Tambour.....*David*
MR. GEO. d'ABLAING
6. SONG—"When we are Parted".....*F. L. King*
(First public rendition.)
MR. HENRI DYKMANS
7. VALSE—"Glacier Garden," (by request.).....*Kela Bela*
8. OVERTURE—"Raymond".....*Thomas*

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MR. LOUI F. KING, MR. E. D. HESS,
MISS MYRTLE AMMEN, MISS FLORENCE BARTHEL,
MISS ETHEL HOLLADAY, MISS HARRIET YOUNG.

VIOLAS—MR. HENRI DYKMANS, MR. HERMAN KNAPP.

'CELLOS—MR. FRITZ d'ABLAING, MR. ROLAND HILL.

BASSOS—MR. OTIS HARRELL, MR. OCKLER.

CLARIONETS—MR. FRANK CARLTON, MR. ENSIGN.

FLUTES—MR. ED. MAYNARD, MR. STEVER.

OBOES—MR. T. W. SEARLE, MR. PENNIMAN

CORNETS—MR. A. ROBERTS, MR. EARL WEHN.

TROMBONES—MR. FRANK ENSIGN. MR. W. J. WITHERELL.

TYMPANI—MR. F. GIORZA KING.

DRUMS, BELLS, ETC.,—MR. WM. ANTHERS.

FORTY-THIRD EVENING—Dec. 15, 1896.

GRADUATING EXERCISES.

FIRST PROGRAMME.

TRIO—No. 4.....	<i>Hummel</i>
Allegro con Spirito, Andante grazioso, Rondo Vivace.	
Violin, Violoncello,	
Pianoforte—MISS BERDELLA L. DOPKINS	
PIANOFORTE SOLI— <i>a</i> —Barcarolle, Op. 9.....	<i>Seeling</i>
<i>b</i> —Mazurka.....	<i>Leschettizky</i>
MISS BERDELLA L. DOPKINS	
TRIO—Op. 49.....	<i>Mendelssohn</i>
Andante, Finale.....	
Violin, Violoncello,	
Pianoforte—MISS MAY D'OYLY	
PIANOFORTE SOLO.....	<i>Liszt</i>
Rigoletto.....	
MISS MAY D'OYLY	
VOCAL SOLO—.....	<i>Donizetti</i>
La Morale "Don Pasquale".....	
MISS SUE ANNETTE GORDON	
TRIO—Op. 88.....	<i>Schumann</i>
Duetto—March.....	
Violin, Violoncello,	
Pianoforte—MISS LIBBIE KELLEY	
PIANOFORTE SOLO—Novelette, Op. 21, No. 2.....	<i>Schumann</i>
MISS LIBBIE KELLEY	
TRIO—Op. 11—.....	<i>Fesca</i>
Andante Finale.....	
Violin, Violoncello,	
Pianoforte—MISS SUE ANNETTE GORDON	
PIANOFORTE SOLO—"Silver Spring".....	<i>Mason</i>
MISS SUE ANNETTE GORDON	

FORTY-FOURTH EVENING—Dec. 16, 1896.

MISS ELLEN BEACH YAW.

supported by

MR. MAXIMILIAN DICK, Violin Virtuoso,

MISS GEORGIELLA LAY, Pianiste.

POLONAISE.....	<i>Liszt</i>
MISS LAY.	
BALLADE ET POLONAISE.....	<i>Vieuxtemps</i>
MR. DICK.	
"VILLANELLE".....	<i>Dell'Acqua</i>
MISS YAW.	
a—ETINCELLES (Sparks).....	<i>Moszkowski</i>
b—DEDICATION.....	<i>Schumann-Liszt</i>
MISS LAY	
RONDE DE LUTINS.....	<i>Bazzini</i>
MR. DICK.	
"AH, FORSE E LIN" (La Traviata).....	<i>Verdi</i>
MISS YAW.	
CAPRICE DE CONCERT.....	<i>Musin</i>
MR. DICK.	
SWISS ECHO SONG, (Specially arr. for Miss Yaw.).....	<i>Eckert</i>
MISS YAW.	

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What power of passion, wealth of change"

—*Matthow Arnold.*

FORTY-FIFTH EVENING—Dec. 18, 1896.

GRADUATING EXERCISES.

TRIO—Op. 18—Romanza.....	<i>Fuchs</i>
Violin, Violoncello,	
Pianoforte—MISS BERDELLA L. DOPKINS	
PIANOFORTE SOLO—Rhapsodie, No 11.....	<i>Liszt</i>
MISS BERDELLA L. DOPKINS	
VOCAL SOLO—Valse.....	<i>Arditi</i>
MISS PAULINE SYER	
QUARTETTE.....	<i>Schubert</i>
Adagio, Rondo.	
Violin, Viola, Violoncello	
Pianoforte—MISS MAY D'OVLV	
SONATA—Op. 53.....	<i>Beethoven</i>
Allegro, con brio. Adagio	
Rondo Allegretto, Prestissimo.	
MISS MAY D'OVLV	
CAPRICCO—Op. 22—....Andante. Allegro.....	<i>Mendelssohn</i>
Instrumental accompaniment.	
MISS SUE ANNETTA GORDON	
PIANOFORTE SOLO—Ungarische Sturm March	<i>Liszt</i>
MISS SUE ANNETTA GORDON	
CAVATINA—from Linda Chamouni	<i>Donizetti</i>
MISS PAULINE SYER	
SEPTETTE.....Andante con varie.. ..	<i>Hummel</i>
Viola, Horn, Flute, Oboe, Bass, Violoncello,	
Pianoforte—MISS LIBBIE KELLEY	
POLONAISE—Op. 70, No. 2.....	<i>Chopin</i>
MISS LIBBIE KELLEY	
LARGHETTO—from 2nd Symphony. (arr. for 2 Pianos).....	<i>Beethoven</i>
Strings, Oboe, Flute and Horn,	
Performed by the Entire Class.	

Address and Conferring of Degress by

ED. E. COTHRAN, Esq.

President of the Board.

The Class assisted in their Recitals

—BY—

MR. GEO. d'ABLAING, Violin

MR. MILTON ISH, Viola

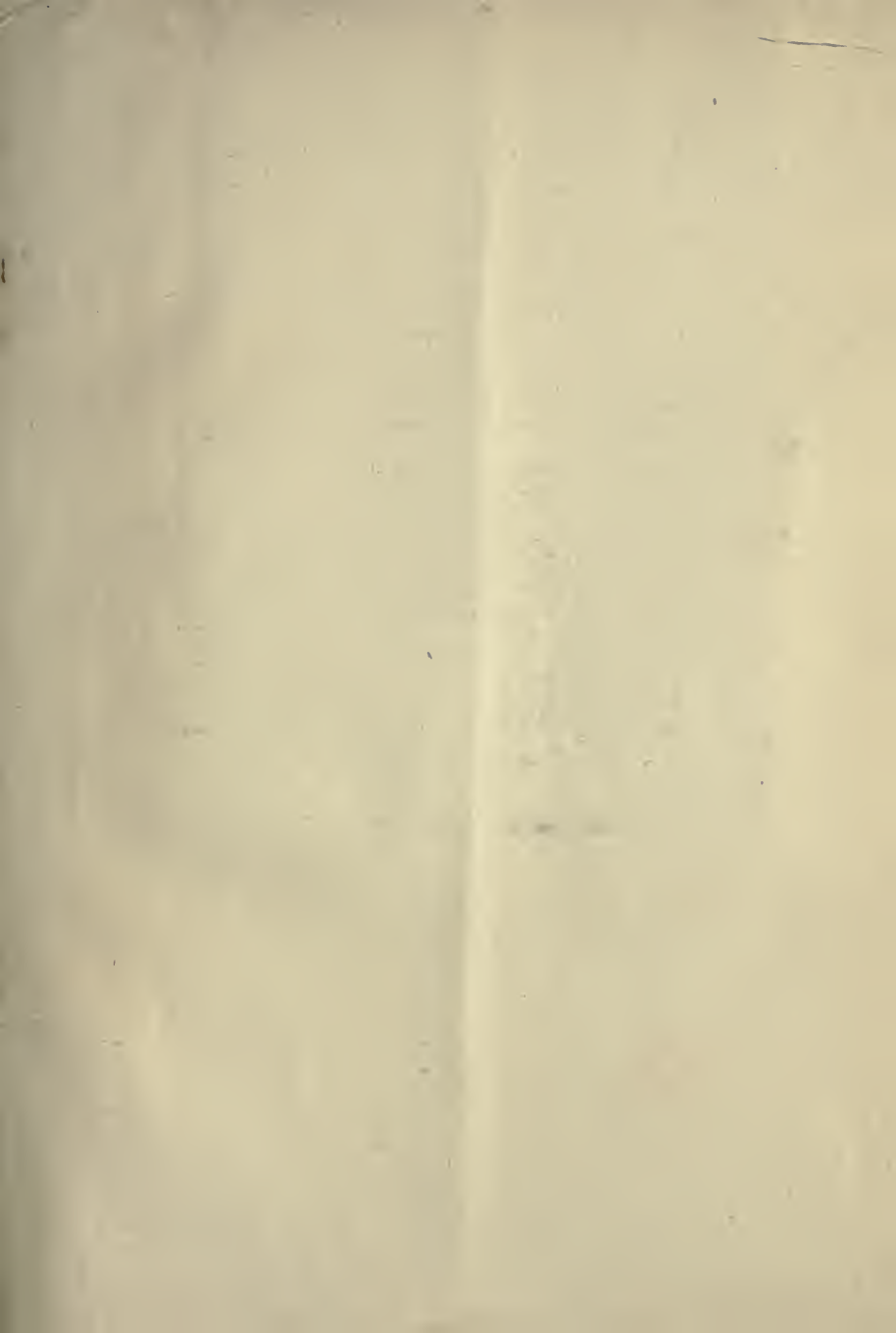
MR. FRITZ d'ABLAING, Violoncello

MR. T. WALTER SEARLE, Oboe

MR. ED. MAYNARD, Flute

MR. ELMER CHASE, Horn

MR. ROLAND HILL, Double Bass.



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